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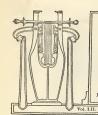
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OCTOBER, 1934

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Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

and author, died on June 15th, at Pairs. He dis Filarmonici (later called the Accademia studied composition with Massenet, was Harmonica) of Bologna, Italy, which Immunication of the Priva de Rome in 1831, and became a dische ciple of Wagner, In 1895 he was made a Chevalier of the Légion d'Honneur and in Chevalier of the Légion d'Honneur and in Obbet came and Officer. His "Altataque du 1904 became and Officer, His "Altataque du 1904 became and Officer, His "Altataque du 1904 became and Trairi open with a honneur and the second of the Chevalier of the Légion d'Honneur and the Chevalier of the Chev Moulin" had its American première in 1910, at the New Theater of New York, by members of the Metropolitan Opera Company, includ-

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THE SET NOT SYMPHONY ORCE and the strength of th

G. Schirmer, Inc., of New York. Mr. Engel thirteen years ago succeeded the late and learned O. G. Sonneck at the Wasbington post. It is said that he will remain as bonorary consultant in musicology in the Library, and that he are members of the consultant in the same properties. ary consultant in musicology in the Library, and that, as a member of the committee under the Elizabeth Sprague Coolidge Foundation, his advice will be still sought in the policies

THE AEOLIAN OPERA ASSOCIATION of Negro singers of New York gave at Mecca Temple, on June 10th to 12th, three performances of a double hill consisting of Gruen-berg's "Emperor Jones," with Jules Bledsoe in the title rôle, and Mascagni's "Cavalleria Rusticana."

(Continued on page 628)

MUSIC AXIOM FOR OCTOBER &

START THE SEASON WITH A WILL TO SUCCEED!

MUSIC STUDY EXALTS LIFE

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THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of THE WORLD'S BEST KNOWN MUSICIANS

This series will be contineed alphabetically until the entre history of music is adequated covered. Start making a collicition sow. Nothing like this has ever hitherto been issued, Etude readers desiring additional copies of this page and pages previously published are referred to the directions for securing them in the Publisher's Notes Department.





THE ETUDE









































































MUSIC AND INDUSTRIALISM

Industry has found unusic "in a big usay." Mr. Henry Ford, at the Chicago Century of Progress, engaged the Detroit Symphony Orchestra (Victor Kalar conducting) to play twice a day. Three hundred and sixty thousand people attended these concerts from Inne Ioth to July 16th. At the same time, the Swift Company February Company that Progress (See "World of Music" in the July Ended, many are thus Fair has been magnificent. Dr. Frederick Stock and Mr. Ossip Gabrilovisch also have conducted their orchestras in these concerts.

Music and Regimentation

OUNG MAN! Young woman! Fate has ushered you into a world rabid with regimentation.

Regimentation is a concept of life which assumes that humanity is a machine and that human individuals are largely cogs in that machine.

of ourse, when such a machine exists, someone must run the machine; and that someone is usually known as a dictator. If he is a fine dictator, he goes down in history, like Marcus Aurelius, as a benign ruler. If he is a cruel dictator, like Nero, posterity points to him as a tyrant.

We do not for a moment think that our President, or any one of his experienced advisers, has any fool idea that regimentation is adaptable to America. He has definitely told America over the air that the administration has no such thought. The music of the muskets at Lexington silenced that. George III discovered that a dozen of his machine-finished, regimented Red-coats often were not equal to a rugged individual Yankee rest easily in theoretical manacles. (Grant, during the Civil War, taught McClellan the futility of theoretical regimentation as contrasted with individual action.) Americans always have been instinctively rugged individualists; but they also have been law-abiding, and they want laws that insure justice, equality and liberty and at the same time promote business security without hampering initiative. The conspicuous stupidity of regimentation is shown by the monkey-like manner in which certain radical countries of Europe have enthusiastically hired Henry Ford's experts to install Ford methods; and Mr. Ford is,

of all living men, the foremost example of rugged individualism in giant industry.

In music, regimentation is just farcical. A genius is a person who is as far removed from regimentation as imaginable. Beethoven was Beethoven because he refused to goose-step. Regimentation never could produce a Shakespeare, a Dante, or a Hugo. Wagner fled from regimentation in the 'forties of the

last century and thus prevented a nearly tragic end to his career.

Art is the development of one's gift from the celestial sources, along lines that are as distinctly individual as conceivable. The moment that art is regimented, it ceases to be art. Certain economic conditions may make class instruction in music study seem desirable; but, not until individuality is emphasized and not suppressed by regimentation, can real art flourish. Therefore the highest in artistic instruction will always remain private individual teaching. Classes reduce cost and are inevitable for some who cannot afford private teachers. Possibly, for many mediocre talents, classes may be adequate. The principles of competition and emulation are also stimulating in class operation. For education are also sumulating in class operation. For education in general, however, the tendency is toward smaller and smaller classes, when possible. Probably all education may eventually be on the standards of those of English Universities with individual tutors in many subjects.

The editor's first dose in regimentation came in his student days, a few minutes after he arrived in Berlin. From the top days, a few minutes after ne arrived in Bernii. From the cop of a bus he espied a regiment marching down the street. Suddenly they commenced to stamp the pavement with that ridicularly they commenced to stamp the pavement with that ridicularly constitution. lous goose-step, which reminded him of nothing but a similar

If we are to achieve anything momentous in our musical future, we must realize that our great danger is in being regimented by European musical dictators. Not that we do not respect and admire the illustrious achievements of Europe's magnificent musical past; but we must realize that rugged individualism, and it only, is the basis of our musical hope. All that we have done, that is worthy of real mention in American music, has been done by men and women with the pioneer spirit. Many of them had scant training, but they were trail-breakers. They thought out things in their own way and built on new lines. Mason, Root, Mathews, Bowman, Finck, Thayer, Sherwood, Tourjée, Presser, Goetschius, Emery, Andrews-all of these were educators; but creators, not imitators.

In this connection, we are often genuinely fearful of governmental intervention. In Europe, art sponsored by aristocracy and its successor, government, has flourished from time to time. If you think that it has been uniformly successful, you have not heard some of the inferior European orchestras and opera companies, and compared them with our own fine privately supported orchestras and opera companies.

The Century of Progress Exposition at Chicago must forever stand as an example of what properly managed private enterprise may do in comparison with the best governmental effort. This, the most successful exposition of history, was launched at a moment when conditions were so bad (especially in Chicago) that there were grave doubts whether it would be able to open at all. Moreover, everybody said and believed that expositions were a thing of the past. Yet, Chicago's great show was almost as much a private enterprise as General Motors, the Pennsylvania Railroad, Sears Roebuck or the Ringling Circus. True, the profits will go to public and charitable purposes and the whole conception was public spirited; but nevertheless, if the country had waited for the state or national government to put through this great undertaking, it probably never would have become a reality. Credit is due to a wonderful group of Chicago citizens, notably Mr. Rufus G. Dawes, as President, and that amazing Swedish-American with his soft convincing voice and genial smile, Mr. C. S. Peterson, Vice-President, who in the face of the impossible, achieved the super-human, inspired the whole United States with new faith, brought amazing prosperity to Chicago and the Middle West, and obliged the administration to repeat the exposition for a second year. Expositions have a habit of creating huge deficits. One that produces a conspicuous profit, is a curiosity. "Oyez! Oyez!" says the

clerk of the court, and the jury is the American people. That profit was due to rugged individualism. Moreover, the scientific, educational, musical and artistic achievements of this exposition, have been of the highest and most inspiring description. Where in the world has regimentation produced anything like it? The daily symphonic concerts at the Fair, by the Chicago Symphony Orchestra and the Detroit Symphony Orchestra, broadcast from coast to coast, have been one of the great musical achievements of our national history. And, both are the results of "rugged individualism.

The slogan of the real American at this time should be, "Goose step for Geese Only."

BUYING A NEW PIANO

THE PUBLISHERS of THE ETUDE MUSIC MAGAZINE never have been in the business of selling pianos, but we have counseled with thousands and thousands of our readers in helping them to make decisions regarding the purchase of a new piano. Obviously, our editorial policies prevent us from endorsing any particular make. That would not be fair to our readers or to our advertisers.

There are certain things, however, that every buyer should consider, in securing a new instrument. The main considerations probably are:

- How durable is the instrument?
- 2. How fine is the action?
- 3. How fine is the tone?
- 4. How appealing is the case?

If you do not know anything about a piano, and if you do not protect yourself by buying an instrument of a well established make, you are at the mercy of the salesman. It is therefore highly desirable to deal only with merchants of the highest reputation. We have seen many instruments, which have been worth one hundred and fifty to two hundred dollars, sold for over twice as much. If you were going to buy an automobile, you would not be very intelligent if you depended upon the advice of your butcher or your chiropodist. It would be far better to depend on the advice of one or two unbiased, experienced automobile mechanics.

In buying a piano, if you can secure the advice of an experienced, impartial music teacher and an experienced piano tuner, in the selection of any particular instrument, you will find it advantageous, even if you are asked to pay for this service. The thousands of teachers and piano tuners who regularly read THE ETUDE are interested in seeing their patrons secure a good piano. The piano tuner usually can tell the probable durability of the instrument, and he can advise you upon the responsiveness of the action. The teacher, however, will probably be in a better position to advise you upon tone, as success in his profession depends upon the quality of tone that can be elicited from the instrument with which he has to deal. Here again, however, it is a matter of taste. The piano tone that appeals

to one person may not appeal to another.

Since a piano will last four or five times as long as the average automobile, the initial investment is an important matter. Unquestionably, thousands of people have been cheated by glib salesmen, into buying cheap stencil pianos. Read the standard advertisements in your musical paper and become acquainted with the best manufacturers' products. THE ETUDE has, during the course of its fifty years, had practically all of the leading makes represented in its columns, and their announcements make very informative reading.

THE STUPIDITY OF ANGER

NGER uncontrolled is almost always destructive, particularly to the one who gets angry. Anger over little things is crass stupidity. Many times, both here and abroad, we have seen teachers, who ought to have known better, fly into fits of self-fabricated anger over trifling mistakes at the lesson. There is no excuse for this behavior, even though the teacher may feel that it is justified by tired nerves. More often it is merely an exhibition of the teacher's superiority complex.

The noted psychologist, Prof. Walter B. Pitkin, in his famous book, "More Power to You," makes these very sage observations which music teachers may well heed:

"In handling people on a job, never waste your energies by getting mad at them or angering them. The human energy used up in the United States, in the form of hot emotions which have interfered with efficiency, is probably more than enough to manage the entire country, its business and its technologies. Discharge as quickly as possible a worker who habitually shows anger either toward you or toward anybody else with whom he must work. He is merely so much sand in the gears of your machinery. When you drop him do not argue with him. But after he has left it may be a kindness to tip him off about the price he paid for his wasteful temper."

Getting mad about really serious things is sometimes unavoidable; but even then you have an opportunity to show your THE ETUDE

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The Secret of Modernist Music

An Interview with The Foremost of Modern Impressionist Composers

ARNOLD SCHÖNBERG

Secured Expressly for The Etude By LAURA REMICK COPP

O THE ETUDE readers this message vals. To one is given. The only way to under- accustomed stand and enjoy modern music is only to those to hear it as often as possible; hear, hear, built up in hear it, a hundred times. That is the only thirds, these The present generation is conserva- newer comtive and accustomed to certain scales, keys binations and chord combinations, so that their hear- sound wrong, ing has always been along these stereotyped but Scriabin lines. The new generation may "catch" the modern idiom, as they are not so ham- of other inpered by precedent. But to understand tervals than modern music, one must study. It is a thirds, such science to be investigated like any other, as

"To know Bach, Beethoven and other masters, we studied their works; and if we had no clear conception of the fugue and the sonata forms, as presented by them, our critical opinions of them would lack foundation. And so a clear view of modern art can be attained only after examining the technical ideas and innovations, A knowledge of the classics interferes with this sic as atonal, understanding of the new and exotic no but rather as more than an acquaintance with French. German or other language would interfere feel the unity with the study of Chinese. Repeated hearings are the only solution. A prominent violoncellist told me he played a Bloch quin-by modern tette seventy-five times before he really heard it, and then he liked it.

The Courage of Individuality

AS TO MY own music, years before any definite center. It is I heard it came to me from—well, per-haps from the devil—but I heard and heard a matter of and finally chanced it and wrote. Art is ever changing. It must be, to create and live. After so long a time, it is better to understands." wipe away all existing things and to start

To a question calling him to account for

in general, difficult for men. The very but so do those of Brahms." Here he people, who, because they have a concep-illustrated on the piano one by Brahms that tion of beauty, eventually possess such a does leap; and it is true that he did not thing as culture, defend themselves and always adhere to his "trapeze" form of what pleases them with decision against melody, as Robert Haven Schauffler, in his the new, which should in their opinion have recent book on Brahms, calls it; but he did the effect of healty, whereas as a matter skip about. Surely though Mr. Schönberg music thus formed has in consequence no writing. Something, perhaps like an elecof fact it only tries to produce truth. Age must admit and probably does that no comfeeling of key or tonal center in the old tric wave, touches me; then I write be limits and old theories have been run to death; the new must be tried.

sidered a dissonance, as only fifths and can be more easily heard if the skips are But, at least, it is a very democratic way of about the cosmos; but it can be understood sonances exist. Consonance and dissonance are merely a matter of degree, any-Modern composers have not changed the fundamental principles of music, Many of what are considered ultra-modern chords effect. are merely what were once known as passing or changing chords, with the distinction that they now leap over resolutions formerly considered indispensable. Thus, totally new harmonies, new combinations of tones are formed. One dissonance succeeds another, apparently for no particular reason, causing the mood of music thus written to be frequently elusive and baffling definition; for I do not resolve all dissonances (some may ask, 'Do you resolve any, Mr. Schönberg?'). I allow them to follow each other, or to merge into other chord combinations without resolution. This produces to ordinary ears strange chords (of so-called Schönbergian color). A grouping of fourths, g-c-f, c-f-b flat, for example, gives new effects resulting from the strange sounding together of these tones and inter-



key at all, no feeling of ARNOLD SCHÖNBERG as has been not, however,

done so long, his Harmonielehre he says, "I have learned a matter of mathematics, for in music as with ce-g-ce as the harmonic pattern, this from my pupils. From the faults of in painting and in architecture it is a

"The acceptance of that which is new is, Schönberg replied, "My melodies leap, yes, from highest octave to bass register, as one and the same octave. Try it. It helps. such harmony.

Naturally this changes intervals and the

ANTEGEDING-SONTENER CONSEQUENT SENTENCE

INVERSION DE DET

Instead employ the so-called higher harmonics and build chords from them.

it is not neces-

"When one considers all of the semitones in an octave of equal importance, the or inspiration. I write because I feel like poser's melodies leap from top to bottom, sense; but, as I said previously, there is a cause I must. The urge is from within from highest octave to bass register, as feeling of all keys merged into one or a wide way, a suggestion may not unity of keys. (Does it, perhaps, follow hearing this music may affect one as it to be made of alare. This commoner's melodies the socialistic tendencies of the times?) would not achieve the house of alare. This commoner's melodies "In the early centuries a third was con-be out of place. This composer's melodies the socialistic tendencies of the times?) deleted, as it were, and if all the pitches that are on different planes, or in different dominus or master. All of this sounds aesthetic ideal is understood. octaves, are put as nearly as possible into strange indeed to ears not at all used to

"From these twelve very democratic tones and different combinations of them spring

HAVE A my melodies or musical ideas with which basic set of I work and which I then develop as any twelve tones," composer does. These melodies are harhe continued, monized and there is, of course, logical "which are the connection between the melody and harsemitones in an mony and unity in following chords." sharp, d, d- of our keys, major and minor (for there

So Mr. Schönberg takes away from us all sharp, e, f, would be no such distinction in his "allf-sharp, g, g-sharp, a, b-flat, (using only the chromatic, if he uses b-natural and scales). He disregards our system of harwhich I con- monics, that is, the lower, simpler ones, sider of equal upon which our chords have been built. He importance eliminates our scheme of resolutions of (not, as of old, chords, piling unresolved ones on top of first the tonic, each other. He changes our chord conthen the domi-nant, [dominus of thirds. He does away with the relation master], which of tones and the idea that some-such as governs the dominant, leading tone, rest tones, active key, then the tones and others are more important than sub [or under] others in the scale. He has revived the dominant, and free barless rhythms of the old Netherlands so on; but all music of the fifteenth and sixteenth cenare equal), turies-barlines in such places being con-This is most sidered a nuisance, as they tempt one to strange to ears render false accents; especially when such hearing the difficult conflicting rhythms are his!

Sincere in Art

sary longer to use the first So WHAT ARE WE to do but hear, hear until our ears are attuned few harmonics, to the new state of things,

At least we know he is sincere; for in my pupils when I gave them insufficient or wrong instruction, I have learned to give them the right instruction." This proves his sincerity. His vision is an intensely individual one, to which his technic has beer made to correspond.

Asked if any color stimulates him as red velvet did Wagner, or if country scenes or air help as they did Beethoven or Brahms, he said, "No, I love all beautiful things, but do not depend on them for stimulation

Art True to Ideals

"O NE CANNOT do all things equally well; nor should one undertake too much; so I chose my music and have not much; so I chose my music and have not painted for twenty years. I had no tangible ideal to express in my painting, nothing I can put into words, neither have I in my music. I portrayed subjects as I saw them just as I write music as I hear it. I see beauty in an eternal struggle for truth and perceive that fulfilment is always the point to which desire tends, but which could as easily be the end of beauty; and I realize that harmony-counterbalance-is not a motionless state of inactive factors but a balance of the most highly strung forces, which cause struggle to take place in life If I have a musical creed, it is that to represent life in art, with its mobility, its possibilities of change and its necessities, to acknowledge development as the only

(Continued on page 609)

A BIT OF AUTOGRAPHED MANUSCRIPT OF SCHÖNBERG

APTROCEMENT OF THE PROPERTY OF

Good Teaching Pieces

By May Zenn Kaufman

HE WRONG PIECE has been the comprehension, or both. Or perhaps he discriminating choice of teaching material Johnny wasn't making any progress at all is one of the greatest factors in successful and so she decided to try another teacher instruction. Of course this raises the ques- Or it may not have had a tune, and he tion, "What is successful teaching?" And didn't like the music anyway. Perhaps

enrich the life of the pupil by awakening a ridiculed him. It may have been so long love and appreciation of good music; en-that nobody wanted to listen to it. And so abling her to enjoy good music, intellec-there are many reasons why the wrong tually as well as emotionally; and helping piece might lose a pupil for a teacher and this pupil to find joy in self expression at lose a child to music. There is no doubt the piano. There is no attempt to make a that many of our readers have had at least concert artist out of every pupil, for the one of these experiences, though this may simple reason that every pupil is not a po- not have been realized at the time. tential virtuoso and therefore has neither An experience with a ten year old boy the interest nor endurance necessary to sur- comes to mind. He had taken music lessons vive the intensive study requisite to concert for two years and stopped because he

THE AVERAGE PUPIL is studying teacher had given him MacDowell's Shadow music for culture; and, where there Donce in his second year. Of course the is not unusual talent, one may feel success- boy could not master it and was discourful, so far as that pupil is concerned, if aged. It was far beyond his stage of adshe has cultivated an appreciation and un-vancement. Another experience was with derstanding of good music and acquired a a girl who had studied six years and, dur technic that will enable her to play well ing the last three of these, had had nothing enough to give enjoyment to both her but Bach or Beethoven. Now of course indicate that the aim of most pupils is to Beethoven; but her interest died because the become parlor, or home, pianists. In other diet was not varied enough. words, they are studying music for cultural background and to be able to play music of a moderate degree of difficulty.

Now to accomplish this will require, on the average, about six years, and if the teacher is to realize this goal, she must be able to hold the student's interest at least that long. So at once the question arises, "How are we going to do this?" And one answer is that, without the right selection of teaching material, all other means will

Study the Individual

EVERY PUPIL presents a new individuality to be reckoned with. Perhaps this will be made clear by a few words from "The Art of Selecting Teaching Material," by John L. Bratten, former editor of Music and Youth: "Keen ability to read human nature plays an important part in the selection of teaching material. Proper selections can be scarcely made by teachers unable to estimate character or unable to gauge accurately the plane of a pupil's aspiration." To which might be added, "or the limit of a pupil's ability."

A campaign must be planned, so to speak, to develop each individual musically to his fullest capacity. In this, the first essential is to keep him interested. Now it may be assumed that most pupils are interested assumed that most pupils are interested when they start taking lessons. How, then, are we going to hold that interest? Of ourse there are various ways to keep it with the small child a soft "two". For course there are various ways to keep it with the beautiful child a soft "two". course there are various ways to keep it triple, one large child and two small ones alive, such as recitals, prizes, and competiare chosen. For compound duple, there tive games. Some people may not approve are six children in a row, one large, two

The One Essential

ONE THING is most certain; and that is that, if there is to be any success, the pupil must be held-for both the pupil's sake and our own. Many a child has closed the piano in tears and despair, because he just simply could not get that piece, no matter how hard he tried. And why? Because the piece was technically far too difficult for him, or beyond his interpretative

cause of many a pupil's discontinuing had practiced so long on one piece that
of music lessons. Because of this, a mother grew tired of hearing it and thought the answer to this depends largely on the aim of the individual teacher. Now the aim of the writer has been to Now the aim of the writer has been to

seemed unable to get along and lost interest The mother wanted him to try again and Inward Growth, Not Outward Show brought him to my studio. His former listeners and herself. Experience would there is no fault to be found with Bach or

Intrinsic Essentials

LET US enumerate what are some of the necessary elements in a good teaching piece for the average pupil.

1. It must be melodious or descriptive. difficulty throughout. If it has tricky mostly with the measures the control of t 2. It must be of a nearly even degree of measures that are overly difficult to average parent. Our aim should be to en-

Acting Cheory

By ISABEL I. COLVILLE

consideration, I found a way to impress certain theoretical facts on the minds of the smaller children act the parts of flats and members of my children's orchestra.

Some of them are only seven or eight ferent groups and repeat until all have had years old and, being country children, have a chance. had no musical training in school. So, with lessons, I have virgin soil in which to im-plant my idea. This is to make the children "act" notes, scales, time, intervals and anything else I can manage to teach in this

Take "time," for instance: for duple time, the games. Some people may not approve of prizes; but personal experience has proven that they are a great help. And still the greatest factor of all is the selection of compound triple and quadruple, we add the

sing the names of the scale they form; what he has acted.

CHILDREN love to act. Taking this into then the group divide and form the tetrasmaller children act the parts of flats and the larger ones of sharps. We take dif-

It must not be too long. The child

sons on it, the mother is apt to think

she is not making fast enough prog-

jazz till he can be gradually lead to

folk music and then to the popular

It must provide specific material for

the improvement of the weakness in

the bubil's technic-such as a weak

left hand or wrist, a deficient staccato

or melody touch, finger dexterity, and

piece have an appeal to the parent.

If mother or dad does not like the

piece (and there are times that they

7. Sometimes it is necessary that the

Like Pupil, Like Music

5. Of course it must have musical value.

For intervals, for example, a major sixth, the exception of a very few who are taking six children take the floor and number pupil had previously had several other themselves. In this way they learn to know that intervals are reckoned inclusively, a fact which seems to cause considerable confusion in children's minds.

a whole note, forming a circle with her was given to the selection of a suitable picce arms over her head. Another forms a for her, especially as she was very inhibite half note with one arm rounded at the and played timidly on the top of the keys shoulder. For the quarter notes we put Well, in playing Massenet's Elégie, she dea black paper behind the half note, and, for veloped a very lovely touch and played ber eighths and sixteenths and thirty-seconds, piece so well at the recital that her mother we have little children cluster at the feet actually shed tears of joy. The piece is

The gist of the matter is that when a a late beginner. For the scales, we have eight children child acts a thing that child remembers Of course when we get to the more diffi-

"The final verdict is always given by the public. I grant you that the The most verture is an anys given by the professional musician. I cannot remember a single instance in modern times where a composer who has made a great name has not got the leaders of his profession to thank for it."-Sir Landon Ronald.

master, it may be discouraging. On rich their lives by developing in these chilthe other hand there are times when dren a love and appreciation of good music. a difficult passage will induce on am- enabling them to enjoy listening to good bitious pupil to work only the harder, inst to make it go as well as the rest music intellectually as well as emotionally and to find joy in self-expression at the of the piece. Much depends upon the

nawana.

3. Its degree of difficulty should be not beyond the ability of the pupil, but rather just inside it. An excerpt from Haydn's "Surprise Symphony" was given to a little girl of eight. who had innate taste for music. She is quite partial to Haydn, and so is her mother, who also has a fine feeling for

tires before it is learned, and the mother tires of hearing it. Along with these, if the child has many les-On the other hand The Race, by Barnes. was used for a boy of nine who does not care about Haydn but wanted something a girl would not play.

A May Day, by Rathbun, was given to a girl who had difficulty in memorizing. It We must not use trash. We want to develop good musical taste; even is short and melodious, has a lot of repetithough sometimes, to gain an end, we tion, and so is easy to memorize. Swift find it necessary to use something Swallows' Waltz, by Hipsher, is easy to below our chosen standard. Any music memorize, tuneful and short. is better than no music. If nothing

A Tarantelle, from "Suite Mignonne," better will interest a pupil, give him by Rogers, helped a girl who is slow in her movements. Tarantelles often make a lazy child work. The story of the tarantelle intrigues them and seems to furnish an incentive to work. Tarantelles are very showy when well done, and there are others by Giese, Heller, Pieczonka, Poldini, Koelling, and Lomas.

Arpeggio numbers are most useful. They are relaxing and usually melodious and showy, like the Fairy Harp Song, hy Ketterer, for an older beginner. Speedboat, by Crawford, is made up of chromatic scales are thoughtless enough to say so), the and is very descriptive, with a lovely and is very descriptive, with a lovely melody running through it. The lary thumb of a child was cured by Speedboat. The First Butterfly, by Torjussen, was used for a pupil who had a very lazy touin. I appealed to her imagination and she learned play it very daintily. Spring is Here by Kerr, is another dainty number. Boy's Dance, by Gade, is an excellent boys piece. Its title camouflages the fact that it is made up of scales and arpeggios. But it is short, melodious and brilliant: and boys seem to enjoy working on it. Knight Rupert, by Schumann, is another good boys' piece. But this should be given only to an earnest pupil, because the middle part

And Others

AN ESPECIALLY happy experience came through Massenet's Élègic. A teachers but seemed never to get anywhere. She was fourteen years old, very tall, graded about second or third year, and, asion in children's minds.

The notes we form next, one child being rather surprisingly, wanted very much to play at our public recital. Much thought not showy, but it is easy to learn, is excellent as music, and so is a splendid piece for

> cult music we all have a wider acquaint-ance. A few of such favorites are: Etude de Style, Ravina; Impromptu in C-Sharp Minor, Rheinhold; Butterfly, Grieg: and Butterfly, by Lavallée; May Night, by Palmgren; Clair de lune, Minstrels and Gollywog's Cake Walk, of Debussy; the Impromptus, by Schubert; and the great fund of nocturnes, waltzes, fantasias, and so on, by Chopin and the other masters.

Mother, Make Music Study Delightful

By Blanche Stephenson Wells

How a tactful mother made her children bractice and like it

home no child's education was complete same token, we cannot say, "Bob, go to darling," or "second finger" or "third posiwithout music lessons. Music lessons meant your practice." Perhaps we try, "Bob, tion." practice, and practice meant business. And let's take a turn at those duets. I'll play this practicing was done every day, Sun- the bass this time and you take the treble. days included. On Christmas or Thanks- I've been rather selfish taking the easy

later on in the day; but this was morning, Scout march. and at our house the practicing was done in Since educators in academic subjects are the morning. On Saturdays I practiced all agreed that a considerable element of from nine to ten. The other children in play must enter into a child's early experithe neighborhood choose, strangely enough, ences in learning, why not carry this the street in front of our house for a vigor- thought over into the practice hour? A ous game of Pom-pom-pullaway, my fa- good game which pleases most children vorite sport

the other on the street. At the end of the little student has arrived at the place where children if we expect to get results; also first half hour, when I was allowed to the given piece can be played without as-"stretch my legs," I stood at the window of my prison and gazed at the joys without, of the room. She must not take an easy remember, as though it were yesterday, the pattern of the lace curtain through which I looked, the style and color of the chair and carry out her part of the game little dress I wore, every detail of the by imagining that she is one of the many small table beneath the window. The other ladies attending a recital. children were laughing and shouting. I had thirty whole minutes yet to do before I could join them. As I turned back to the piano, I am reported to have said with a deep sigh, "Eleven long years of hard-

The Magic of Motherhood

NOW THIS BUSINESS of making children practice has long been considered a hardship by both mother and child, and this should not be true. It can be made a pleasure if we mothers are willing to put into it the same quality of thought that we give to other important phases of our children's education. Of all the individuals who can make a child like music, the first is mother. Father may pro-vide a good piano and plenty of moral support; other members of the household may afford excellent cooperation; the music teacher may furnish the best of plans; but if the child is going to practice, it remains for mother to do the job.

I believe that the average mother thinks that she wants her child to have musical advantages. But the path is thorny and the ascent slow; and, with the complication of a million things to do, she is likely to give it up for one reason or another and perhaps to deprive her child of something vital to his after happiness. Then, too, her ardor frequently is cooled by hearing the illadvised remarks of some so-called child psychologist, on this subject. Many of these, not fully appreciating the place of music in the life of an individual, disposes of the subject by stating that children should not be made to practice.

Use Feminine Wiles

SEE NO reason why they should not. Do we not make them wash behind their ears? Most of them do not want to wash; so it might be an interesting experiment to ignore a little dirt and see that they practice. Most of the trouble comes from our method of attack. We must make them like it. Do we say to our husband, "Will, go and mend the leg of the kitchen table"? Hardly, if we want it mended

oays included. On Oristmas of Inanass I've been rather sethisi taking the easily giving one might be excused, but on or- part all along." Before the boy knows it dinary holidays, or birthdays—no, indeed. he is in a good humor and we gradually My birthday fell on Saturday. To be ease into scales and triads, and before sure I was having a special celebration he begins to tire we slide back into a Boy

managed by having mother take the part I sat at the piano, one eye on my music, of "a lady at a recital." As soon as our sistance, mother retires to the extreme end chair or relax on the couch. No, indeed! She must select a straight and dignified

of my eleventh birthday. In our And we smile when we say it. By the gins to feel for a note, call out "g-sharp,

"But, mother, you don't know this piece. You're a lady at a recital!"

it so much!

Mother's Interest First

DUT LONG BEFORE we arrive at the B "lady at the recital" stage, there has been some thorough work on the part of both mother and child. For it goes without saying that we must practice with our that we must accompany them to their lessons and listen attentively.

For young children, it is a necessity to have a pointer for practicing. Little children must look back and forth from printed page to hands, and it is a strain on the eyes, as well as an obstacle to concentration, to have to search for the place. Since The first time or two, mother will com- a lead pencil is too short, and a regular

NE OF THE MOST VIVID recollections of my musical childhood is want to mend the leg of the kitchen table?" She will, when the child hesitates or belent compromise in the long fireslace pietery lorger that suc is included in the long fireplace of the successful when the child hesitates or begins to feel for a note, call out "g-sharp, matches which we keep beneath the mantle for double use. It goes without saying also that the practice hour should, as far as To which our little friend will answer, possible, be uninterrupted. Of course, if one is alone in the house with the child the ever-present telephone and doorbell Then mother straightens up and murmurs must be noticed; but how often, even when an apology; and when the piece is suc- unnecessary, we leave the scene of action cessfully finished she gives very generous to handle some situation which could wait. applause. Sometimes she even asks for a Even "just stepping out for the mail" or repetition of the performance, she enjoys "just glancing at the paper" often completely ruins an ideal situation.

Agreeable Study Conditions

CLING tightly to the idea that morning the time for practicing. A half hour before school is worth an hour later in the day. The ideal is a half hour of intensive work in the morning, with one or two tenminute periods at noon or evening, for duets or for a review of things already mastered. Some mothers, in their enthusiasm, require too much practicing. There is plenty of time, when a definite talent has been discovered, and the study of music becomes a specialty, to attempt more than an hour of daily practice.

Physical conditions are important. A well-tuned piano and a good light are indispensable. Artistic surroundings may help; but, no matter how beautiful a room we have or how fine our grand piano may be, we still may lack some of the essentials for good work.

There is considerable difference of opinion concerning the age at which children should begin music lessons. Our boys began at the age of six; and, since we were never quite satisfied with their progress, we began early to discuss when our little daughter should begin. At a family consultation one day, one of her big brothers said (she was out of hearing), "Gosh, Mom, I'd start her; she's pretty 'n everything, and when she gets in school they'll keep her so busy she won't have half the time she has now." Incidentally, the other day he remarked: "Mother, I think it's swell you started her early. She'll be through with the drudgery before she knows any better."

Growing Into It

SHE STARTED at four-and-a-half and could write notes before she learned to write numbers or letters. One day, when she was in the first grade at school and just learning to read, I pointed to a ques-tion mark and asked her what it was. She hesitated a moment and then said, "I guess it's a rest."

All children sometimes get tired of practicing, no matter how well it is managed. It is expedient to be ready to meet these situations. It is a good idea to have some flash cards around for such occasions. We use the small music note game which gives all the notes on the piano on separate small cards. These also may be placed on the piano in their proper order, but I like the flash card method better. It seems to promote faster sight-reading. Once in a while we use the entire practice hour on this and similar little devices. (If this accomplishes nothing else it makes the child feel that mother is human.) Also, once in a long while, we cancel practicing or the lesson, for a party or a trip.

(Continued on page 610)



THE AUTHOR AND HER FAMILY Mrs. Blanche Stephenson Wells with her three musical children

The Two Manual Accordion

as Compared with the Standard Piano Accordion

By the noted Concert Accordionist

Frederic A. Tedesco



TEDESCO AND HIS ACCORDION

NOTHER TYPE of accordion has A come into use within the past year.

This is an accordion with a piano keyboard on each side, and because of this it may be called a two manual accordion. Incidentally, a similar instrument appeared some twenty years ago but did not attract much attention. Many rash claims have been made for the two manual accordion, some of them rather to the detriment of the button accordion. The following discussion, therefore, may serve to clarify accordion is some of the disputed points.

A distinct advantage is that piano music may be played, as written, on this instrument, without previous analysis by the player. The left hand, as regards finger-ing, is manipulated as in playing the pianoforte-except that the performer must hold the accordion and work the bellows. Hence it is not necessary to have the music specially arranged-a great convenience for one who wishes to play two or more instruments in the modern dance orchestra. This keyboard (same length as keyboard). By also is of great assistance to the average dance musician, who may not possess a between lower F and E on the keyboard. thorough knowledge of harmony. Fur- The result is practically similar to the thermore, a vastly wider choice of music range of the pianoforte. is open to the player.

How It Operates

hand does away with the many bass ists cannot play an arpeggio in its original buttons, which have discouraged beginners form. For example, in the chord C.E.G. in "the art of push and pull;" unneces- and the octave C, the player of the button and the octave C, the player of the button sarily so, as the left hand part is much accordion can get C-E and G; but when the easier of the two. In such cases, it he reaches for his octave C he gets, not has been found sometimes that pupils only the octave, but his original C. In actual slightly interested will not take the proper practice this C could be reached by the time and effort to master the button bass use of the bass switch.

like that of the button accordion.

The entire range for the left hand, with an accordion that could not sound the left hand,



The range of the two manual accordion, without the switch bar, is



This range is remarkable, if one considers that it is all produced within a space of about twelve inches. The performer need not move his arm to play these tones. This large compass is accomplished with the aid of our old friend the bass switch, or shift ETUDE of December, 1930. Having played from the third F below Middle C up to the first E, the performer touches the switch and, by playing the same keys, secures sounds an octave higher, and proceeds chromatically up to A above middle

instrument enables the artist to play a and gets the desired chord. chromatic scale from two octaves and a it; five octaves and a third.

The entire compass of a two manual



The octave shift bar is within easy reach of the performer and is at the top of the pressing the switch you drop out an octave

Tonal and Technical Possibilities

How It Operates

THE NEW KEYBOARD for the left

ON THE BUTTON instrument, the claim is made by some that accordion-

Another rather misleading statement is keyboard.

From the accompanying picture it can be seen that the keys are arranged in a be seen that the keys are arranged in a be button accordion. For instance, in the necessary freedom of rain the player playing the chord middle C.F.G and B-flat, the defects is just like that produced by a all the keys. The left arm in the parameter is which the lead, alto and tenor authority of the product in which the lead, alto and tenor and the produced by a product in which the lead, alto and tenor are the produced by a product in which the lead, alto and tenor are produced by a product in which the lead, alto and tenor are produced by a produced strap works the bellows, as with the button voice can be heard, but the baritone voice strap works the bellows, as with the button voice can be heard, but the baritone voice accordion, leaving the hand free to swing is silent. If the baritone or has voice is up and down and to reach any desired pole the tot we lose the fundamental character sition. The right hand keyboard is played of the chord. It is very difficult to understand that an instrument in such wide use This new left hand keyboard has a most as the piano accordion could have attained interesting range consisting of three full its present importance in spite of such an omission. The writer never has heard of

fundamental of the chord. Even more con-

fusing is the diagram accompanying this statement, which gives the impression that the third of the chord is left out. The fifth of the dominant seventh chord in the a new era for the instrument. It may pronewer button accordion is eliminated and duce modern harmony in the left hand not the third, while in the older style but-ton accordion the full dominant seventh it may be also that it loses the facination

Other Difficulties

A SOMEWHAT SIMILAR claim is that players of the button accordion will nade regarding the diminished seventh chord, C, E-flat, G-flat, B-double-flat this innovation. The appeal will be largely The button accordion is compelled to drop to the pianist, although even this reaction out the middle "C." Here the tenor voice is rather difficult to foretell. is silent. This gives a shallow chord, a chord that lacks color. The fact is that this chord can be played in full as written and the result is very colorful and brilliant rather than shallow.

Another defect in the two manual acar, which was discussed in an article, cordion is in the size of the bass keys, "The Story of the Accordion," in THE which are so narrow (especially between the black keys) as to make them decidedly awkward to play. Then too, one must consider the difficulty of manipulating the bellows and at the same time attempting to play chords with three or four fingers the same hand while working the switch, With the button accordion, on the other As the right hand overlaps the left, this hand, one simply presses a single button

If one wishes to perform on the two fifth below Middle C to the third A above manual accordion in a fairly acceptable as its intricacións are as many as those of ist?" So your daughter has become a solothe button instrument.

be possible to play modern chords more a trio or a quartet." easily than on the button instrument. The following chords can be played on the two

- 1. Augmented chord
- Ninth chord 3. Eleventh chord
- 3. Eleventh chord
 One can also play thirds and sixths on ing?"
 "We're playing restaurant, mamma."
 "We're playing restaurant, mamma."

On the other hand, this does not mean that the button instrument cannot play any "Why, mamma, we can't have a restau-

that the button instrument cannot play any of these chords. It can, although some of rant without a jazz band, can we?"

them cannot be played entirely with the

Turning Point In Accordion History MANY GOOD THINGS may be said of this new accordion. It may be and glitter that belongs to the standard

One prediction that can be made safely

MUSICAL PEPPER BOX

In the Name of Art

"I don't believe that chap can sing a cantata," remarked the lowbrow music

"Oh, I don't imagine he can sing an said the highbrow. "Well, mebbe not," he agreed. "We gotta keep him to solos then."-Lebanon

.

Might Be Worse

With this type of accordion it is said to "Perhaps," answered the old man wearily, "I ought to be thankful that she isrit

.

The Real Thing

"Gladys, what in the world are you do-



A TWO MANUAL PIANO ACCORDION

The Stabat Mater and Its Illustrious Composers

By HON. TOD. B. GALLOWAY

N THE INTERESTING study of the growth and development of music there is no subject more fascinating than that of the evolution of ecclesiastical or church music.

The Hebrews, we know, got their first ideas of music from their neighbors the the Song of Moses, as related in the Bible, and as sung by Miriam and her companions -down through Bible history, we have the interesting story of the growth of the Hebraic liturgy. This we follow until the Great Date of the birth of the Savior of Mankind

Just how the new and struggling church derived from its Hebraic traditions the evolution of religious music pertaining to the New Story, and how our early church fathers were able to bring about a Latin liturgy suitable to the new religion, are problems of the greatest interest.

Beauty in Birth

HOW THE EARLY FATHERS, in lisping Latin verse, told the story of the mystery of the Incarnation, is beyond our comprehension. It is a chain that runs like patterned golden threads through all Christian poetry worthy of the name. And so it is that, in the "Stabat Mater" of an early hymn writer, it appears in the perfection of the present form of this immortal, if not peerless, hymn. But little time elapsed before it became widely known; for it found early use in devotional exercises, through the direct encouragement of the clergy. Not, however, until some four hundred years should elapse, did it become part of the Roman Missal; and it still is sung on the Feast of the Seven Dolors in Holy Week and during the Devotions for the Way of the Cross.

Which Move the Heart

THAT THIS POEM, inimitable in its tender pathos, has fascinated the imaginative ones of many countries is shown by the numerous translations into various languages. One rendering into English, by Bishop Mant, is particularly striking and begins with the beautiful line, "By the Cross sad vigil keeping"; and another by the Rev. E. Caswell is found in Hymns, Ancient and Modern.

The Latin opening is this: Stabat Mater dolorosa Juxta Crucem lacrimosa Dum pendebat Filius.

What a world of suggestion in nine Volumes could scarcely convey that of Rossini is unquestionably the most The heart-rending scene, theme of popular of all. To these names may be The heart-rending scene, theme of unending contemplation, is pictured in all added Haydn of the classic period, along its tragedy. Here is the sympathetic version of the nineteenth century. Rev. E. Caswell

At the Cross her station keeping Stood the Mournful Mother weeping Close to Jesus to the last.

the churches of today, know that they are but a transcription of the inspired lines of it is of profound interest to the antiquarian wonders of the near past, and on which but a transcription of the inspired lines of it is of profound interest to the antiquarian wonders of the near past, and on which but a transcription of the inspired lines of its profound interest to the antiquarian wonders of the near past, and on which an Italian monk who died more than six and of great value to the student of music,

hundred years ago, it falls strangely on the modern ear. The That the beautiful "Stabat Mater" should counterpoint is elaborate to the verge of have moved people for more than six hun-complication; while the words would seem dred years, and that it should have proved to be regarded as of little consequence, exto be a source of inspiration to musicians cent as a medium for its display,



with Verdi and the Irish Stanford of the

Josquin Deprés was born about the

reaching his fortieth year, was regarded as

A Musical Messiah

WITH THE ADVENT of Palestrina opens a new era in the art. A new sense of beauty is brought to light. and an entirely new power of reflecting the spirit of the words is revealed. Instead middle of the fifteenth century, and died in of a cold and rigid science, an art that is 1521. He won early fame, and before at once a combination of skill and inspirathe greatest composer of the time. His the forerunner of modern music. The way Probably few, who sing these words in music, even during his life, became known was pased that was to lead to the giant the churches of today, know that they are over the whole of civilized Europe. Though our day.

The supreme service which Palestrina rendered to music was the composition of a Mass which was adjudged by the Pope during the century which had elapsed since and cardinals to be worthy of the church, the death of Palestrina. Viewed as a transis not surprising. Hence we can trace a That the church authorities became their decision been adverse, the disastrous guage of music, it is without value, and a model for future composers; for, had lation of the wonderful poem into the lan-

effect would have been incalculable. The

decision was epoch-making. When at the zenith of his powers, Pales when at the zenth of his powers, Pales-trina wrote his setting of the "Stabat Mater." It is a work of extraordinary beauty, originality, and skill. Judged from either point of view, it is faultless. The opening is stupendous. The three consecutive major chords, beginning with that of A followed by those of G and F (the treble part starting on the keynote and rising by intervals of the second to C, and the bass beginning on A and proceeding inversely to F) produce an effect that is, even today thrilling. What must have been the feelings of those who first heard these harmonies, when we, who have enjoyed Wagner and listened to Strauss, are moved by them! Suffice it to say that the work, as a whole, is one of the most splendid specimens of ecclesiastical music in existence. Pales-trina died in 1594 when nearing seventy

Other Worthies

WHEN WE COME to consider the works of d'Astorga and Pergolesi. is must be remembered that they were written in a century of absolute decadence, so far as Italian music is concerned. The splendid type of church music, which we owe to Palestrina, had to a large decree. passed away. The music of the church had become neither reverent nor serious. Salvator Rosa is quoted as having said, "Art is debased, worldly song has taken the church," And again he continues, "The miserere here becomes a chaconne, with the style of farce and comedy, with gigues and sarahandes"

Such language, is, absolutely inapplicable to the "Stabat Mater" of d'Astorga, which is far more ecclesiastical in its style than most of the church music of his day. Although containing numbers such as Quis est Homo and Fac me plagis vulnerari, which are more operatic than sacred, still, the settings of O quam tristis et afficta and Eia Mater have much interest and value and are quite worthy of the fame

which has clung to the work. A fact that makes it a more meritorious performance of the composer is that Baron d'Astorga was a diplomat and a great traveler, and music was but a much-loved pastime of his leisure hours. He was born in 1680 and died about 1756.

A Devastating Contrast

FTER CONSIDERING a work of such grandeur as the "Stabat Mater" on ancient ecclesastical music, was an en-thusiastic admirer of it. justly when we come to the setting of the same poem by Pergolesi. This is so inferior, from whatever point of view it may be judged, that it is impossible either to compare it with Palestrina's or to assign it any place in such glorious company. The work of a young man, undisciplined and unused to serious thought, whose time was largely occupied in composing operas, mostly of a comic kind, there is little cause for surprise that it is found theatrical in style and utterly lacking in genuine feeling. To account for its popularity, one need only say that it abounds in melodies that fall pleasantly on the ears of the multitude. A glance at it is, however, sufficient to show how decadent the Roman school had become

It is sometimes said that the peoples of of this masterpiece is still the order of the avoid pointing out that, at the age when the most impressive part was Quis Est of the eighteenth century.

A Work of Contradictions

WHEN WE COME to the "Stabat Mater" of Rossini we are brought musicians, there is an entirely false idea thanked him. into contact with one of the most extraor- of the proper manner of treating religious dinary characters of the nineteenth century. sini had produced "The Barber of Seville" —a comic opera of the year 1816, which he in forms as bleached and colorless as postollowed in 1829 with "William Tell," a sible. The drawings of Overheck are their years of his life, has just been made public serious opera of power and majesty, he suddenly announced that he would write no more operas. The musical world was I bring forward the religious pictures of astounded as, with the possible exception the Spanish school, remarkable for the of Verdi, he is the only operatic composer fullness of the contours and the brightness who abstained long from writing for the of the coloring. Yet no one will deny that stage. Grove says that "Rossini had more these Spanish paintings breathe the most gaiety than propriety, more wit than dignity, more love of independence than good and that their authors were not less imbued

nary religious work for the first time in 1832, had increased the sacred symbols with a fervor and ingenuous composer's reputation, by exhibiting his spontaneity which, according to their idea, genius in a new light. Some critics, it is only the ecstasy of faith can give. The true true, complained that the music is not suffi- character of Christian art does not reside ciently devotional, that it is worldly, the- in thinness and paleness of the body, but atrical, and essentially operatic in its char-artical, and essentially operatic in its char-in a certain effervescence of the soul, which acter. Rossini told Ferdinand Hiller that neither the musician nor the painter can he had written the "Stabat Mater" messo serio; but perhaps Rossini was only mezzo serio himself in saying so. Much nonsense has been written about

production, was severely though clumsily handled in several quarters, from a paro- of the Christian style. chial point of view. Its lovely melodies the psalms sung in our churches.

A Seer Declaims

the North are unable to understand the day, and the very reproaches which, from "Latin temperament" and are easily led the North German point of view, are diastray in their judgment of its music. Pos-rected against the great maestro, attest in a teenth year), Rossini already had deserted threshold of her remarkable career, and sibly there may be some foundation for the striking manner the originality and depth it a little and had lost himself entirely in the great Marietta Alboni. idea; but we certainly are able to and do of his genius. The execution is too munthe mundane music of operas. Now he has appreciate Palestrina, Verdi, Berloiz, César dane, too sensual, too gay for this ideal again abandoned the latter, to carry him-Franck, Saint-Saëns, Vincent d'Indy, De- subject. It is too light, too agreeable, too bussy, and many others. We are, however, amusing.' Such are the grievous complaints lections of his first youth—to the days when just as capable of recognizing the decadence of some dull and tedious critics who, if he sang as a child in the choir of the Pesaro f the Italian school of Pergolesi's time as they do not designedly affect an outrageous cathedral, and took part as an acolyte in well as the decline of the English School spiritualism, have at least appropriated to the service of the Holy Mass." themselves by barren studies very circum-

"As among the painters, so among the Painters think that in truly At the height of his popularity, when Ros- Christian subjects the figures must be represented with cramped, narrow contours, and prototypes in this respect.

To contradict this infamation by a fact spiritualized, the most ideal Christianity, taste"; and yet he created this extraordi- with faith than the celebrated masters of our days, who have embraced Catholiciem The "Stabat Mater," performed in public at Rome in order to be able to paint its only the ecstasy of faith can give. The true appropriate to himself either by baptism or Stabat' of Rossini a more truly Christian character than in the 'Paulus' of Felix Men- his capacity for production, far less his

are indeed admirably unlike the music of express by that the least blame against a it be true that, like so many other Italians, F THIS WORK, Heine wrote in 1842, is less likely than any one to wish to critimarkable that or cize the Christian character of the oratorio vember, he died. "The 'Stabat' of Rossini has been the in question from clerical, or, so to say, great event of the season. The discussion pharisaical reasons. I can not, however, sung from Pergolesi's "Stabat Mater"; but

self back in dreams to the Catholic recol-

Heine in his brilliant article exalts Rosscribed and very erroneous notions on the similar to this inimitable method, by subject of sacred music. for which Rossini wou'd probably not have

A Late Discovery

AT ONE TIME the "Stabat Mater" was regarded as Rossini's final utterance; years of his life, has just been made public and bids fair to eclipse the fame of the earlier religious work. However, of the "Stabat Mater" it may be said that the music, as music, whatever significance may be attached to it, will certainly live. It gains every year in popularity, and is at this moment better known than any of Rossini's operas, except "William Tell" and "The Barber of Seville."

Rossini's operatic music: but that only means that the composer, in whatever style he may write, still preserves something of his individuality. The resemblance between Handel's opera music and oratorio music is far greater; and, indeed, in the case of some airs, it amounts, as nearly as possible. to identity. In Rossini's "Stabat Mater," there are at least no bravura airs. The by study; and in this respect I find in the style throughout is simple, fervent, sincere,

Rossini had the happiness not to survive this very beautiful work, which, on its first delssohn Bartholdy, an oratorio which the reputation, which the performance throughadversaries of Rossini point to as a model out Europe of his last work cannot fail to enhance. He was surrounded to the last "Heaven preserve me from wishing to by admiring and affectionate friends; and if master so full of merits as the composer of he regarded Friday as an unlucky day, and 'Paulus'; and the author of these letters thirteen as an unlucky number, it is res less likely than any one to wish to criti- markable that on Friday, the 13th of No-

At Rossini's funeral a movement was 5. What modern composer has written a

Mendelssohn commenced Christianity at Hono from Rossnii's own "Stabat Mater" Berlin (he was baptized only in his thir-

A Contemporary Master Work

HERE REMAINS but to refer to the this masterpiece. As one has said, "From beginning to end there seems to be not a har that would willingly be spared, or that does not seem to emanate from the very soul of the poem. As the work proceeds the poetry continues to be vivified and lighted up by the religious passion which burns in the wonderful inspiration?

The "Stabat Mater" of Dvořák is a maserpiece of one of the greatest musicians of all time. It would be dangerous to cite any one movement as greater than another; but it might be permissible to point to the quartet and chorus accompanying the words of consolation that conclue the poem.

as perhaps his supreme achievement It

Doubtless the music of the "Stabat Thus the beautiful poem of a humble Mater" bears a certain resemblance to mediaval monk has been, for nearly seven music ever written by man.

> Stabat Mater dolorosa Juxta Crucem lacrimosa

SELF-TEST QUESTIONS ON MR. GALLOWAY'S ARTICLE

- What outstanding characteristic has this boem?

work of Dvořák; and wonderful is

Quando corpus morietur Fac, ut animae donetur Paradisi aloria

was composed in 1876, the thirty-fifth year of his life

hundred years, the inspiration of some of the most solemn, appealing and inspirational Well may we repeat the opening lines:

Dum pendebat Filius.

- When and by whom was the poem,
- Stabat Mater" swritten?
- 3. What eminent composers has it inspired to write musical settings?
- What criticisms have been brought against Rossini's "Stabat Mater," and in how far are they just?
- significant "Stabat Mater"

Program Architecture By Dr. Annie Patterson

THE BUILDING of a program is hours. Talk about "your money's worth!" of a tranquil character may follow. Or same general lines of a growing emotional of every teacher, conductor and public performing musician. It may be for man or one-woman recital is pretty gener-may create an atmosphere of expectancy of but an informal drawing-room event; it ally confined to an hour or an hour and a may be for a grand symphonic concert; but half. This is quite ample, if the "musical One of the most common errors is the One of the most common errors is the making of a too long program; a close and their delivery are such that the hearers are sent away with a sense of wishing to

second is the ill-balanced one; and to the listener either will be dull. The program may be unsuited to the occasion; it may be monotonous, lacking that variety and symmetry of construction which give vitality and interest to an entertainment. All

Purging the Musical Saints

TAKE, FOR EXAMPLE, the so-called Ballad Concert." And in this class the program. An instrumental composition

Happily, conditions are nowadays some-possibly there may be a group of songs of appeal. In the order of voices, baritons what changed for the better. The one-contrasted nature, which, in their essence, should precede tenors, and contrastos should menu" be well chosen-so that the offerings listen to the whole thing over again.

Building the Program

Let us say that a singer and pianist share of the undertaking. A million concert. And in this class of the concert and in this class of the concert and in this class of the concert and in th ment; for the writer remembers well the ing." In the case of orchestral concerts, time when as many as twenty-four items— an overture or festive march makes a good and appeal. with half as many encores added—were starting selection. By the time this is contolerated by long-suffering audiences, the cluded the late comers will be settled in

better things to come. Then might be used a brilliant and even lengthy instrumental solo, or a group of well assorted solos from the piano literature. Here the aim should be to evoke a spirit of enthusiasm for more or less brilliant executive and interpretative work so suited to the equipment of the artist that it will be delivered with techni- $A^{\rm S}$ TO the actual arrangement of items some striking novelties on the part of the on the program, there need to be vocalist-encores being, at this point, not of which faults may be easily avoided by order and sequence—a kind of gradual ap-only allowable but even desirable in a not a little care and forethought, if the arranger preach to a climax at which interest is at overburdened series of items. Similarly, but has a fair musical knowledge and a its height, and a conclusion that sends the the instrumentalist might sustain the fervor hearers away satisfied that they have had thus evolved by playing his pièce de resist-value for their money and a genuine treat ence (or "war-horse")—something that will mark the emotional climax or high light

or fugue-may fittingly "set the ball roll- follow each other in a well thought out of singers, however; and songs in the verorder of gradually increasing attractiveness nacular, as demanded in most Continental

come before prima donna sopranos. No two voices of similar caliber should immediately follow each other.

Also there should be discretion in the matter of placing instrumentalists, so that there shall be no anticlimaxes in sensory or emotional appeal. Moreover, public reputation has a count in these affairs. The amateur must give place to and not immediately follow the professional, save in very exceptional cases.

A good general rule in program building "Aim at a climax by a gradual awakening and upholding of interest; and see that the 'wind up' is effective or even thrilling.' For the rest, programs should be artistical ly printed, with the text of songs when possible, especially a translation of songs in foreign languages. Indifferent enunciation is a too prevalent impertinence on the part countries, is "a consumation devoutly to be wished." Brief explanatory "Notes" on tolerated by long-suffering audiences, the cluster the latter contents will be settled in their seatts and the entire audience in an often extending to if not exceeding three attitude of sympathetic listening, so a song

held that "the public likes to be hum-More modern criticism has evolved the surprising view that public taste is cheap. But I am going to admit you to a tremendous secret. My five years' experience in planning radio programs has shown me that the public seems to like what I give it-and I give it only the best!

significant developments of the decade.

A Cross-Section of Culture

mechanical and not at all artistic, but it is young folks who thoroughly enjoy dancing tremendously exciting to watch it happen, to jazz. I give them programs which We are fortunate to be witnessing such a differ not at all from those I used to play change in the realm of music. The radio at Willow Grove and Ravinia, and which is revolutionizing our national approach to differ from "regular symphony concerts" music. America used to be considered an not in the quality of the material presented "unmusical nation." We liked sports but in the exclusion of ultra-modern or And now America is coming to regard extra heavy novelties. And they love them! music os a sport. This is one of the most My former programs used to be heard at an admission charge, by music lovers. In approaching the question of radio Their present duplicates are heard, free of music, we must greatly enlarge our point cost, by the entire nation. Which permits a pretty fine sort of audience. Certainly, of view. We are no longer dealing solely us the logical conclusion that the radio is with music lovers or music students, nor revealing America to be more fundamentaleven with people who have had the advan- ly musical than used to be supposed. tage of some slight musical training. We In approaching radio work, my aim is a

entire cultural development to be wives, rangers in lonely, snow-bound shacks, changed by a factor that is distinctly bridge "fans," "movie" enthusiasts and

are dealing with the nation as a whole-one might even say, with the world as a whole! Radio music is national music, music where none exists. And the results And when any diversion assumes national of my efforts have proven this to me: if proportions, reaching a single audience you will present music to the people in an composed of millions of people of varied accessible form, showing them the good and backgrounds, trainings and tastes, the ques-tion arises, "What does this public really want?" your hearers they "ought to love" some-Now, a great many people have pro- thing!)-if you will do this, you will find pounded a great many house as to "What The Public Wants" Mr. Barnum, I believe, enthusiastic response.

I believe that teachers are coming more and more to realize that the important fundamental of music education is this appreciation of the spirit of music, rather than a mere dexterity of performance. I, for Midsummer Night's Dream" (Mendelsone, have long realized it, and I am de- sohn), and the Largo from "The New lighted by the enthusiasm of the millions of "pupils" I am privileged to teach, many Series B, for Grades 5 and of whom, I feel sure, cannot perform at all!

T IS nothing new for the course of an workers, business people, artists, house entire cultural development to be wives rangers in lonely, snow-bound shacks, vive old loves and those who don't know Finale from the "Symphony in G (Milimay learn. Here, for example, is an adult tary)" by Haydn, the Polka from "The program from last season (I chose it quite Bartered Bride" (Smetana), the Allegretto from Beethoven's "Seventh Symphony," at random, without meaning to prove anything by it): first movement from "The Turkish March (Mozart), and the Over-Brandenburg Concerto. Number 5." by ture to "Mignon" (Thomas) by ture to "Mignon" (Thomas). Bach; Adagio and Gavotte by Bach (ar-Series C (Grades 7, 8 and 9) deals with ranged by Bachrich); three Nocturnes of the explanation of musical forms and in-Debussy; Entrance of the Gods into Wal- cluded, among its twelve concerts, the halla and Lament of the Rhinemaidens, from "The Rhinegold" of Wagner. I think Prelude to "Lohengrin" (Wagner), the first movement of the "Symphony in D Minor" you will agree with me that a national by Cesar Franck, Dance of The Furies from "Orpheus and Eurydice" (Gluck), a pretty fine sort of audience. Certainly, Overture to "The Merry Wives of Windone can no longer speak of "umunsical Americans!"

Suite No. 3" of Tschalkowsky, and ex"Suite No. 3" of Tschalkowsky, and ex-

concerts, we played Schubert's March Mili-

cerpts from Bizet's L'Arlésienne, Young America's Music Fare Series D, finally, intended for high OR MY children who are still "being schools, colleges and music clubs, devoted FOR MY children who are stur peting brought up," I have four different its twelve concerts to "one man" programs its twelve concerts to "one man" programs and the peting of the peting courses of programs, alternating every two of Bach, Haydn, Mozart, Beethoven, Schuweeks, calculated to reach the needs of the bert, Berlioz, Schumann, Liszt, Wagner, various ages of school life, from the primary Brahms, Richard Strauss and Ravel. to high school. Let me very briefly review In three years' time, the number of cerpts from their programs. Series A, for

these groups with you, together with ex- school-children listeners has increased from one-and-one-half to six million, and it is the little ones (Grades 3 and 4), draws still growing. If six million children are attention to types of music, names of com- taught to love good music today, six posers, the orchestral instruments and million adults will be used to loving it totheir uses. Among other things in twelve morrow, and six million homes will be founded on a desire for and an appreciation Schumann's Evening Song, the March it may well be pardoned for many of its from "Aida" (Verdi), the Scherzo from "A program peccadillos.

To Build or Destroy

sohn), and the Lorgo trom "The New World Symphony" (Dvořák).

Series B, for Grades 5 and 6, depicts without carrying with it the potentialiemotions in music and provides at least a ties of a force for evil. A good many years A Cross-Section of Culture

MY PUBLIC represents a fair crosssection of the American nation—

"highbrows," school children, factory



WALTER DAMROSCH AT THE PIANO

What Does the Public Really Want?

By Dr. Walter Damrosch

MUSICAL COUNCEL OF THE NATIONAL BROADCASTING COMPANY

As Told to R. H. Wollstein

learned only from the lips of the clerics. Undoubtedly, printing has often manifested itself as a force for bad. And yet, on the whole, it has been a pretty fine thing for the dissemination of good! The same may be said of the radio. Much cheapness exists first-hand acquaintanceship with operas and on the air: but, as long as the good is able symphonies before the advent of the radio. to flourish beside it and to overshadow it,

we have small cause for complaint. If we must complain, notwithstanding, I never thought they'd sound so nice.' let us be just and lodge our complaint not against the radio but against that branch of public taste which still demands cheap programs. Let us do our utmost to bring that taste to the level where it will recognize and demand good music. That is what I endeavor to do, and I appoint you all as in person. my deputies to carry on the good cause, my deputies to carry on the good cause, and the wherever you may be. For I fully believe radio is reaching—those who have an inthat the public really wants good things.

Now, when you have read all that I am telling you so proudly, you will ask me, naturally enough, "How do you know this? How can you say so positively that the brow." And, to admit you to still another American public would rather listen to the secret, it is exactly this line of approach Beethoven 'Seventh Symphony' than to which I follow in my own work. I strive Dancing on the Ceiling?" And, because I to present music as something eminently have been expecting this question all along, personal in appeal, something entirely ac-I can tell you, even more proudly, "I know, because the people tell me so themselves!"

How the People Tell

I have entire departments given over to the reading and filing of "fan mail"; and thousands of letters pour in every day, bringing vital personal comments on the music their writers hear. My own "fan recognizable adaptation of Chopin's Fantasia mail" comes to about forty thousand letters a year. These letters, then, are my authority; and they prove that the classics are popular. The most popular composers are away with the camouflage; I am giving the lic adores Wagner! On the other hand, it they accept them readily. takes but little pleasure in the ultra-modern composers. There are curious results bound o arise, however, from drawing conclusions from "fan mail." That list of favorite compositions does not always tally with that of favorite composers. Here is a typical list of favorite compositions: The "Fifth Symphony" (Beethoven); The Blue Danube Waltz (Strauss); "The Unfinished Symphony" (Schubert); Tchaikovsky's Pathis-; the Overture to "Tannhauser": the Prize Song from "Die Meistersinger"; the Ride of the Valkyries; and the Funeral March from "Götterdämmerung" (Wagner); Brahms' Hungarian Dances, and the Allegretto from Beethoven's "Seventh Sym-And, although I have just told you that the "moderns" are not too popular with the radio audience, there was a tremendous run of letters, during 1930-1931, demanding Ravel's "Bolero."

"Fan mail" is the only practical guide in planning radio programs, aside from standing as a living example of the popular divided between orchestral music and interest music can arouse, Mazagines are songs with pronounced melodies. Women advised of their popularity by black-on-white figures of circulation. Theaters and growing children profess particularly mothers of "movie" houses know exactly which plays and which stars assure a "big box office." But the makers of radio programs, reachfar vaster audience, which remains invisible and pays nothing for its entertainment, have no direct check-up on public taste, except what the public tells them. The stations put programs on the air, but the public decides what stays there.

The Nation's Necessity

THIS FACT puts an entirely new light One of the severest criticisms held against on the great non-commercial broadcasts the radio is that it discourages people from of operas, symphonies and lectures, which go making music themselves. If this were means that the great radio stations whose truly musical nation is not only content to business it is to sell time on the air, must hear music, but delights in making it, as break into their paid hours, to send out well. But, very fortunately, it is not true. classic programs, because the public wishes The radio is by no means forcing personal to hear them. Most of the fine programs music making to the wall. On the conare non-commercial and arise from popu- trary, it is instilling a desire to sing and lar demand. This, I believe, is heartening to play into people who, a decade ago,

Another interesting thing about the response to classic programs is the fact that the majority of the letters about them come A from people in small towns and rural communities, who never had a chance to make "We used to learn about symphonies in

school," writes one woman from Idaho, "but "I used to be afraid to go to the opera

when I visited New York," says another letter, from Nebraska, "I thought I wouldn't enjoy it. After hearing the Metropolitan broadcasts, though, I know I shall enjoy it, and I'm just waiting to go

stinctive longing for lovely music but who have never been able to make friends with it, through lack of accessibility, as well as through a fear of tackling something "highcessible and not the least hit "highbrow" Teachers will agree with me, I am sure, that the most "unmusical" person will respond to lovely sounds as such, although he THE GREAT broadcasting stations will fight shy of the "highbrow classics." Some years back, boys in the street, who would flee a piano recital in dread, were whistling a long song about chasing rainbows, the theme of which was an easily mpromptu. The "hit" of a perennial musical comedy was fashioned from the "Unfinished Symphony." I am doing

Tunes of the Four Corners

THE FILES of our program department reveal some interesting public preferences, according to region, age and condition. Small town people, as I have said, make a positive orgy of the symphonies and operas which the radio has newly brought to them. The larger cities, where these delights can be had for the taking, accept them more calmly. The New England region displays a nice catholicity of taste, accepting everything without much preference. The South and Southwest love programs of rustic airs and folk music, of which New York gets comparatively few. Minnesota expresses pleasure in male quartets. Elderly people write that they prefer songs, particularly those of yesterday, like Believe Me If All Those indearing Young Charms and Oh, Promise Me! The more sparsely populated sections of the North and Northwest seem evenly growing children, prefer classic music. Business men-contrary to the suppositions which prefix the quality of tiredness to this species-do not prefer jazz, but ballads, light opera and the lighter classics. Business women, too, prefer classic music. Yet one thing stands out: whether or not these different types of hearers accept classic music as their "favorite music," every letter which reaches me expresses pleasure in hearing good music and a willingness to probe the acquaintanceship further.

out to the nation during the season. It true, it would be a serious charge; for a proof of the direction in which public taste would never have dreamed of a personal bursting into melody.

Radio As An Incentive

NUMBER of New York society vomen meet at one another's homes at regular intervals throughout the season, to perform great music in a strictly amateur way. In Lancaster (Pennsylvania) and Newark (New Jersey), groups of business men and women have banded into amateur orchestras which meet in a school once a week, after working hours, to play overtures and lighter symphonic works. Asbury Park (New Jersey) and Charleston (South Carolina) have choral clubs, where housewives and matrons of the town come together to sing madrigals. Private music schools in New York, Boston, Philadelphia, Los Angeles, Detroit, and Cleveland report that a surprising number of non-student adults are visiting classes in the new, more direct methods of sight reading. The public schools in all our large cities, and in many of our smaller ones, maintain student orchestras, although orchestral playing is in no way a part of the required curriculum: and the demand for choral training among high school students is increasing The Civic Symphony Orchestra of Fort

Worth (Texas) makes the statement that its symphonic broadcasts have been of great benefit in keeping that society alive, by stimulating public interest in music Saint Mary's Institute for the Blind, in Lansdale (Pennsylvania), reports that the children there, all of whom play at least one instrument, derive help and pleasure from our broadcasts. A course of radio piano instruction, designed simply to stimulate interest in piano playing, enrolled over three hundred and fourteen thousand participants in nine months' time; while similar courses in the playing of band instruments, also, Beethoven, Schubert and Wagner. The pub-people Chopin and Schubert direct; and have been very successful. Best of all, perhaps, amateur musicians write to me that, when our broadcasts come on, they take out their instruments and their scores and play along with us, thereby realizing their dream 1. of playing with a great symphony orches-

A New Customer

ANOTHER pleasant times the sale of music is steadily spreading NOTHER pleasant thing to note is that into wider territory. Ten years ago the published classics were sold only to professional musicians, music students, and a small percentage of musically cultivated 5. How may radio be an incentive to music amateurs. Today a new type of customer

is appearing at the music counters. The average layman, ranging in age from seventeen to seventy who is neither a student nor a member of an "artistic group." asking for the easier, shorter, more tuneful classics, which the radio has introduced to him and so made him curious about works like Dvořák's Humoresque and Songs My Mother Taught Me; Brahme' Waltz and Wiegenlied; Chopin's Minute Walts; Schubert's Ave Maria; Beethoven's Minuet in G; simplified arrangements of Strauss waltzes, and of operatic airs. All which offer encouraging evidence that the radio is stimulating rather than killing personal participation in music Anything-be it a mechanical device or

a specially planned program-which can arouse the people of a nation into enthus siastic music consciousness, deserves praise For the musical strength of a nation rests not with its small group of professional but with the people themselves. Poland is not more musical than the United States because it has produced a Chopin or a Paderewski. It works the other way around. Poland has been able to produce its giants because the people, from whom they spring, have a determined will to live with the music they love. The aspect of a butcher's boy, whistling the Prize Song from "Die Meistersinger" as he pushes his delivery cart through the streets of Düsseldorf, is more accurate proof of the innately musical temper of the German people than is the single, meteoric appearance of a Beethoven. And now we, too, are asserting ourselves as a nation which wishes to hear to learn, and to live with great music. The radio has brought good music to the neonleand, on their own testimony, the people are eager to accept it. The promise before is great and bright

SELF-TEST QUESTIONS ON DR. DAMROSCH'S ARTICLE

- What two salutary results may radio hane?
- 2. Make out a program of classical music that would be apt to please a Western audience. Rusiness mon
- What other invention may radio be likened to in its results?
- In what ways does America prove her good taste in music?
- blavina?

Two Laboratory Tests for Musical Capacity By EDITH R. McCOMAS

has a good enough car to play the violin ment depends on these, the laboratory has two tuning forks. One The laboratory test of a student's sense blindfolded, a little rubber hammer is fork may be varied from one-tenth to twothirds of a tone higher or lower than the A-fork. Some children can detect two vibrations a second, which is a fraction of

Also, in violin playing, one needs to detect very slight differences in arm move-fingerboard or keyboard. ment. For this there is a test in the kinaesthetic sense which relates to sensa- experiments covering a succession of days tion in muscles, tendons and joints. If so as to have the student in all his various has no way of telling in what position his "good" and "bad" days.

For detecting whether or not a student arm or limb may be. All sense of move-

(A) acts as a standard. The other (B) of movement is to have a board placed in is varied by moving little riders up and such a way that, when a student stands down upon it. (A variable tuning fork is with his eyes blindfolded in front of it, he part of every good laboratory's equipment. may move an indicator (which is on a The student taking the test having been little carriage) over the surface of the board a certain distance, taking careful struck. Then the second fork (B) is struck note of just how far his hand moves. Then several times at different pitches, the stu- he attempts a second movement of exactly dent being required to tell whether or not the same distance. The observer then measthe tone is the same each time. The B- ures the difference between the first and second movements-for there always is a difference. The greater this difference the less is the student's acuteness of kinaesthetic sense which must be called into play a note. Others can tell only about three- in sliding the arm for trombone, valve opening, in moving the violin or cello bow and in manipulating the fingers on the

The laboratory makes a large number of there is no sensibility in these the student moods. An average is then taken of the

"You cannot define what makes a tune 'good' or 'bad'; you can only point to a wealth or a fitness or a pertinence in the one and their absence in the other."-MR. A. H. FOX-STRANGWAYS.

Mystic Land of Magic Music By Elva Numma

TAGE SETTING-Dark material, to represent night, in the background of large annex on platform. Large electric lighted moon, made of yellow crepe paper, to the right, and silver stars scattored over the entire anner Forns floriere and small trees form the base. Over the arch of the annex is a Baby's Breath, or other similar plant, from which hangs pink and white crepe paper streamers, drawn back at each side to represent a large window. From this wooded annex enter the Fairyland folk to play their recital numbers on the piano at the right of stage.

THE ETUDE

On the left of the stage is the Home Scene, with a library table at the back and table lamp on it. Then there must be a rocker for Grondmother and four chairs for airle

The stage is lighted by the moon, the table lamp and small foot lights. All recital numbers are to be blaved from memory

Scene: The Grandmother sits in a rocker by the table. One girl Englyn is reading, Enter Margaret and Gretchen.

Margaret: "Won't you tell us a story or read one, Grandmother?"

Gretchen: "Yes, please do, about The bell." Little Dutch Girl or The Little Tin Sol-

Margaret: "Oh, I'd rather have one we here?" about a tinkling bell or some pretty flowers."

Evelyn (laying down her book): "Oh, Grandmother, do tell us about fairies, brownies or some other little forest crea-

Betty (looking in at door, while drying her hands): "Say! Wait a minute. I want in on this, and I want Indians, too." (She disappears then reappears.)

Grandmother: "Well, well, now-let's see. I'm afraid we could not read so many stories in one evening. So now I wonder where is my book, "Mystic Land of Magic Music?"

Betty: "Mystic Land of Magic Music?" What's that, Grandmother? We have finished our practice for today. We want a mouse play?" story, please?"

Evelyn: "Yes, but the magic. Is that comes next?" about fairies?

Grandmother (getting her book): "Possibly so, shall we see?"

All: "What do you mean, Grandmother?"

Margaret: "But there are no fairies, really. What do you mean?"

Grandmother: "No, there are no fairies, as real creatures to see; but sometimes we feel that flowers seem to speak to us or a little Bunny would like to tell us something. But they can't talk and tell us about it; so, if they play, we could understand. For music is a language that everyone can understand. How would you like to get acquainted with some of these creatures through music?"

Betty (excited): "Oh! Could we?" Gretchen: "Grandmother!"

Grandmother: "If we are very quiet, it may be that these little folks will tell us their stories in music. Now where is the magic key to unlock 'The Mystic Land of Magic Music.' Oh (reaching in her pocket), here it is! Now what would you

All: "Oh, Grandmother, you say." Grandmother: "Let's make a game of



HAPPY CHILDREN EN JOYING A MUSICAL PLAY

Margaret: "How?"

Grandmother: "Well, I have in my pocket what is sometimes called a magic bell. Now every time we wish a character in a story to play for us, we will ring the more,"

Gretchen: "Let me be first?" Grandmother: "All right. What have

(All the girls crowd around Grandmother, looking at the book.) Margaret: "A Little Mouse!" Grandmother (reading):

"One morning little Muggins Mouse Was feeling rather gay; He ran into the Brownies' house, Where he began to play."

Gretchen: "Let me ring." (She rings the bell, and a small boy enters dressed in a mouse costume and he plays Hickory Dickory Dock. selected from "Music Play for Every

All (clapping hands): "Oh! Oh!" Betty: "Wasn't that fun to see a little

Gretchen: "Oh, I like this game! What

Evelyn: "A Sleigh Bell. How jolly!" Grandmother (reading): "Over the mountain and down its steep

Faster and faster and faster we

Here we are home again after our ride Sleigh Bell, so jolly, your jingle has died."

Margaret: "I'll ring!" (A small girl enters in costume and plays Sleigh Bells, by N. Louise

Gretchen: "How pretty! Don't you like it? Let us have another 'Bell' piece.' Grandmother: "Here's one about the telephone:

'Ting-a-ling-a-ling-a, do you hear the telephone, Ring-a-ling-a, sing-a-ling-a, buzzing like a drone? While this piece for six small hands

we try our best to do. Please be quiet, telephone, till we are safely through."

Evelyn: "I'll ring the bell." (Enter three tiny tots, dressed with

hells and telephone headdress. They play, Trio-Ting-a-Ling, by George L. All: "Oh! Oh! Let us have some

Betty June: "Yes; let us have a story of Hiawatha?"

Grandmother: "Yes, indeed, the Little Bunny." (She reads.) "Through the yellow grass of autumn, In a meadow by the woodland,

Leaped a bunny in his runway, Ran, as fast as legs would take him. Till he reached a safer distance From the hunter young who sought

There he sat upon his haunches, While, tat-too, his heart was beating; But half fearful and half funning, As his nimble pose he twinkled Said to him with bended bow-spring,

'Do not shoot me, Hiawatha.'" Betty: "Let me call the little Brown Bunny.

(She rings the bell. Enter a boy in bunny costume and plays Little Brown Bunny by H. P. Hopkins.) Evelyn: "I liked that! Let us have an-

All: "Yes! Let's do!" Grandmother: "What about The Tin Soldiers?" (She reads.)

"Five and twenty soldiers. Each one made of tin. Lived within a snuff-box, And what an awful din When they started marching. Till up the box-lid flew And out they filed so gaily In suits of red and blue.'

Gretchen: "Can the Little Tin Soldiers play, too?" Margaret: "I'll call and we'll see."

(She rings, and enter a boy dressed as a tin soldier and plays the March of the Tin Soldiers, by Gurlitt.) Betty: "Yes, they surely can play Don't we have some more?" Grandmother: "And look, what have we here? A June Bug?

June bugs, too, those big brown beetles, Members of a clan distinguished, And related to the scarab, Sacred in the land of Egypt; Clumsy in their flight, and wheeling Round the room with light that blinds

Thus they zoom a tedious tempo As they bump along the ceiling." All (laughing): "Ha, ha, ha!"

Evelyn: "Let me ring the fairy bell?" (Enter little boy in June bug costume and plays-June Bugs' Lullaby, by H. D. Hewitt.)

Margaret: "Now what's next?" Grandmother: "Little Wild Flowers: 'They line the roadside, bright and fair, To breathe their perfume on the air And bid us be as pure as they. As down life's road we wend our way."

Gretchen: "Ho, little Wild Flowers! I call for you." (Enter little girl, dressed as a flower

and she plays Flower Waltz, by H. P. Hopkins.)

Betty: "Wasn't that pretty?" Evelyn: "I'll say it was."

Margaret (pointing to a picture on the vall): "Oh, Grandmother! Look at the Little Dutch Girl from Holland!"

Grandmother: "Yes, we remember the stories of Hans and Gretchen from Holland. Let's have a little Dutch girl tell us the song of The Water Mill?

All: "Yes! Let us have it!" (Margaret rings the bell, and a girl

enters dressed in Dutch costume. She plays The Water Mill, by George L. Spaulding.)

Gretchen: "I like her fine!" Betty: "I want an Indian story, please."

Grandmother: "All right: here we are: 'In the shadows of the evening Round the campfire sat a chieftain And his warriors, deep in counsel; When, to break their calm communion,

Came a youth from neighbor clansmen-Gay in paint and feathered headdress-Strode into their midst and halted; "Ugh!" began he; "listen brothers:

Tired with many suns of travel Come two strangers seeking shelter In your wigwams." And the chieftain. Waiting not for council ended. Calmly spake unto the herald. "Go and say to these our brothers. They are welcome, we are waiting."'" Margaret: "Oh! I wonder what they

came for?' Betty: "Let us ring the magic bell and

have them tell us themselves." (Betty rings the bell and two hous enter dressed in Indian costume. They play a duet, Little Indian Chief, by Lily Strickland,)

Betty: "Didn't they look fierce?" (All laugh.)

Grandmother: "Yes, they were very good; but here is one I would like to hear from, (Reads):

> 'Little blue forget-me-not, Growing by the wall; Were I half so fair as you, I'd get big and tall."

Gretchen: "You ring, Grandmother." Grandmother: "All right, this time." (She rings, and enter a little girl in costume to play Pretty Forget-Me-

Nots, by C. C. Crammond.) Gretchen: "Wasn't that a pretty Forget-Me-Not?"

Evelyn: "I should say so."

Grandmother: "And now listen again: 'Who is this joyous, laughing sprite,' I heard a fairy say,

THE ETUDE

He writes thus:

tion: the Russian school, its picturesque and

sometimes tawdry brilliancy; the actual

(1912) French school, the extreme coquetry

of its harmonic grace. But do not these authors, so different from one another,

owe the best of their qualities to the really

prodigious musical affluence of the great

pioneer? In a form sometimes awkward

and sometimes plentiful, can one not even

perceive the embryo of the clever, easy

and limpid development of Saint-Saens?"

Here again has come the name of Saint

Saëns. And is it not natural that Ravel

the author of that rare gem of pure classi-

cism, the "Sonatine," should feel admiration

toward the incomparable master of logic

Critics Criticized

BUT RAVEL'S sharp, caustic pen did not limit itself to artistic judgments.

Through this courageous and justified

everywhere as it is in France, if the entire

artistic profession decided at last that "something must be done," we perhaps

would see the end of an intolerable situa-

tion which permits the critics (and among

them so many doctors without patients,

architects without houses to build, lawyers

failure has embittered) to stand on a sort

and order?

critics themselves.

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And sings a song so gay?'
'A Brownie, 'tis, a Brownie 'tis!' Exclaimed a little elf; 'He's dancing with the fireflies

While singing to himself.' Betty: "I want to call the Brownie." Grandmother: "Well, now, maybe we can have both of them.

(She rings and a boy enters in costume who plays Merry Elf from "Happy Days in Music Play.") Betty: "Now, I'll ring for the Brownie,"

(She rings, and a boy enters in costume and plays Arrival of the Brownies, by Bert R. Anthony.)

Evelyn: "They were surely cute." All: "Yes, they were!"

Grandmother: "Here is something different, for you musical girls:

'Master of all musicians, Maker of mightiest song; These are the titles we give him These to Beethoven belong. Wondrous the sound of his music Fine and appealing each strain, Filled with a powerful magic

Like to an ocean's refrain, Tender, his minuet whispers, Banishing all that is sad;

Message of God's very planning Making a weary world glad."

Gretchen: "How fine!"

(Betty rings, and enter a girl in Colonial costume to play Minuet in G, by Beethoven.)

Grandmother: "Now, let us have a Margaret: "Oh, I want the little Elf." whole group of fairies, and then we must say goodnight. Here they are!

'A group of gracious fairies, A group of fairies four; Whose fingers trained are waiting

They'll skip about the keyboard; The black keys and the white Now wait for fairy fingers That strive to do things right."

Betty: "I'll ring."

(Enter two girls dressed as fairies and two dressed as fairy queens. They form o pantomime around the pia while one of the foiries plays the Waltz of the Flower Fairies, by Marie Cros-

by. Following her selection, the two fairies lead the fairy queens to the piano and hold their wands while they play the duet, Queen of the Fairies-Galop, by Sydney Smith. After this they form in pantomime again, while the other fairy plays Fairies' Jubilee, hu G N Rouson 1

All: "Oh! Oh!"

Margaret: "Oh! They were adorable!" Grandmother: "Now girls, I want my Betty: "Let us ring for a Colonial girl own dear little fairies to play for me. If our song,

'Who flits above and through the trees, to tell her quaint little story in music." you will, possibly we could call our little with you.'

Betty: "But they wouldn't know it." Grandmother; "We can try and see. Evelyn, you play first." Margaret: "Don't forget to bow to us, play

like the fairies did." Evelyn: "All right." (She plays Valse Petite, by Ella

Ketterer. All clab their hands.) Grandmother: "Now, Gretchen, let us hear from you?"

Gretchen: "What shall I play?" Grandmother: "Play The Bobolink,

All: "Yes, do." (She plays Bobolink Polka, by J. F. Wolcott. All applaud.) Grandmother: "Now Margaret, it's your

(Margaret plays Love's Response, by Bert R. Anthony, and all applaud.) Grandmother: "Now, Betty, we will have your piece."

(Betty plays Menuet à l'Antique, by I. J. Poderewski. All applaud.)
Grandmother: "That is fine, girls!" Gretchen: "Now we must all sing "The Mystic Land of Magic Music.'

(She rings bell.) Margaret: "Yes, but they don't know

Fairy Queen (while Mystic Land folks friends back to sing your Music Club Song enter): "Oh, don't we? We always listen to you play and sing; for we are Music Fairies don't you see?

Brownie: "And we Brownies are kent busy carrying away the wrong notes you

(The girls look inquiringly at coch

All: "Well, now we will all sing." (Everyone steps into position.) Betty: "And we'll try not to work you too hard, Mr. Brownie.

(All laugh. Grandmother plays the Music Club Song, to the tune of Jingle Bells, as oll sing:)

We will learn to play By practice ev'ry day; O'er the scales we go

Counting all the way: Fingers in their place, It will always pay;

For music study something gives To make our hearts so gay.

Music Club, Music Club, Music all the day; Oh what joy it is to work. And, Oh, what fun to play. Music Club, Music Club. Work we with our might;

We have done our very best, And now we say, "Good-night!"

Whims of Musicians By KENNETH P. WOOD

strange superstitions and odd methods of in descanting on the subject of death,

Meyerbeer's happiest inspiration came down the window panes of his study.

lic indulged in more applause than was score

volumes of smoke by way of accompanistantly while he worked.

Berlioz, though so famous as a composer, renown could play no instrument except the guitar and that very badly.

Schubert was marvelously regular in his Haydn arrayed himself at daybreak in

agreeable to him, he signified his displeas- Gluck often had his servants carry his giving lessons he walked up and down the placed conveniently near him. His theory room, muttering to himself and emitting was that bright sunshine was favorable deeply the dust lay on the precious musical

NEARLY all the more famous musicians could visit it. He sometimes insisted on was only one man living, his copyist, Smith, plain of the water that soaked through the have been distinguished by peculiarities having his guests inspect this sepulcher, and who could read his manuscripts. Handel floor, indicative of high-strung temperaments, at the dinner table he took singular delight often wept while composing, some of his sacred writings being blotted with tears.

attention to composition. When he was full court dress-sword, wig, lace ruff and his spine was permanently injured. He when the thunder roared, the winds howled composing, his features worked, his eyes silver buckles. He said that he could never never composed except when seated at the and the rain dashed in deluging sheets flashed and his limbs twitched. This unnatural excitement held complete control ring, which the Emperor of Austria had out when he was improvising. A public De Pachmann made remarks to his of him until the fever of composition passed given to him, was on his finger. The paper audience unnerved him to such an extent audience while he was playing. If the pub- away. He seldom made alterations in his on which he wrote had to be of superfine that he could not properly interpret the

ure by violent gestures with hands and piano out to the lawn. His finest inspira- pick. It was one of his peculiarities that and improvised. He "talked" to his page tions came to him when playing in the he never allowed his servant to enter his Liszt smoked large black cigars. When garden. Several bottles of champagne were study. He insisted that this room should remain exactly as he left it, no matter how to inspiration and he always worked in it manuscripts. He seldom looked in the ment to his remarks. He smoked con- whenever possible. Gluck was fifty years mirror when he tied his stock. Half the of age before he wrote an opera of any time he forgot to brush his hair. Every morning he carefully counted out seventeen Handel had an odd habit of tossing sheets beans from the coffee canister, these servof manuscript from the table as fast as he ing as his breakfast. When he composed, hand, seems to have been the most prolific Wagner had his tomb made in the garden filled them. The slightest gain in time he would pour cold water over his hands, of all composers, for he worked continually

Chopin, unlike most musical geniuses,

was a late riser. He practiced so long at the piano, with his back unsupported, that quality and of the most exquisite whiteness. music before him. Seated in the midst of Beethoven used the snuffers for a tooth- a small select circle, he easily extemporized whenever he was melancholy. Chopin had a superstitious dread of the figure seven and would not live in a house bearing that number nor start upon a journey on that

Rossini was indolent and procrastinating He never started his compositions until of his house, so that at any moment he was of the utmost importance to him. There Often the people below him would com- and his works run well into the thousands

To Acquire a Beautiful Legato By Adele Lewing

To acquire a beautiful legato in playing feeling of strength to the tips of the fingers. with the third finger, in various rhythms. necessary adaptation as to the keys used. the piano (so important, especially in the

finger be nicely curved like an arch. The to eighth-beats in triplets; and to sixteenthfourth and fifth fingers should be lightly beats. Use enough of each of these to fill curved, but independently raised. (The one measure of four-four time. nails should, of course, be very short.)

rendering of Bach), it is necessary to give the thumb alone (while the second and second and third fingers gently depress D particular attention to the training of the third fingers continue to hold the D and and E, let the thumb pass from C under E firmly but silently down). Move the them to F. It will not sound the keys but To secure the best results, take each thumb up and down (maintaining a wide move silently back and forth from one to To secure the best resuts, take ear numb up and down (maintaining a wine move sheath) back and forth from one to band separately. Begin with the right space between it and the forefinger?, and the total property of the space o

Now, with the thumb and third finger as was done with the right hand. Hold the palm of the hand hollow, as if holding their keys silently down, take up to use it for a drinking cup; and raise the the second finger and let it fall on D in knuckles as high as possible (as if in defense). Allow the wrist and arm to be-come and remain entirely relaxed (till of rhythm as was done with the thumb.

Now, as a second exercise, while the

Then, while the right hand rests, place the thumb of the left hand on C, the forefinger on B and the next on A; and proceed through the same course of exercises

Return to the right hand and, with the thumb, second, third and fourth fingers on C, D, E and F, respectively, put the thumb through its former "paces," with the difcome and remain entrey reaxed (un or raymin as was howe shou the value). The content of the exist. Then, while the thumb and first finger rest larger interval of Ct of. Then do this it ever so humble there is no music like ence of the latter). Then transfer all the on their keys, go through the same form same formula with the left hand, with the your own."—Albert Stossel.

By persistent use of these studies the thumb and fingers will gain the greatest possible independence.

These have been but preparatory exer cises and now should be used in the further study of scales and arpeggios (of both triads and seventh chords) so as to get the fingers under perfect control by developing in them greater strength, flexibility and freedom.

"Music is the harmonious voice of creation, an echo of the invisible world, one note of the divine concord which the entire universe is destined one day to understond.

Maurice Ravel

The Man, The Musician, The Critic

Including a personal conference with the master, secured expressly for THE ETUDE, by the eminent French Pianist-Lecturer

Maurice Dumesnil PART II



RAVEL AT HOME

This picture of the famous master (left) was taken with the writer of this article, at Montfort l'Amaury. It is Ravel's latest portrait, made on July 22, 1934, and is an excellent portrait of the composer.

dyspeptic condition of their stomachs. Al- opinion prevails. This is why Ravel, when most the entire corporation might be re- one of his works is performed for the first fered to Theophile Gautier's masterbook, time, climbs to the upper gallery, among "Mile. de Maupin." In the introduction, the standees, and goes from group to group they will find plenty to read and ponder.

When Doctors Agree

five years, how ridiculous appears, for instance, the way in which the late Henry Gauthier-Villars-famous for his writings under the pen names of "Willy" and "l'Ouvreuse"-qualifies Ravel! Here is a sample dated May 29th, 1899: "Young Ravel, a beginner of mediocre gifts, but It sometimes bit hard into the flesh of the who can perhaps become something, if not somebody, in another ten years . . . on con-"It seems singular that criticisms on dition of his working very hard."

music should so rarely be entrusted to those This from M. Pierre Lalo, one month who practice this art. One probably suplater: "If this (Schéhérasade, overture poses that the musicians have better things for a fairy tale) is what M. Ravel thinks to do, and that with a few exceptions 'an overture built after the classical plan' in themselves are works of art, the I must admit that M. Ravel has plenty of whole institution of the critic, were it comimagination. By its structure, he reminds petent, would be less important than a proone of the style of M. Grieg, or perhaps still more of M. Rimsky-Korsakoff or M. duction, however mediocre. On the other hand, it is to be feared that professionals, Balakireff. There is the same incoherence moved by sentiments often respectable, may in the general planning and in the harnot be able to judge always with entire monic system; but these defects, already independence, and that their opinions may striking in the models, are carried to the extreme by the student." be marred by partiality, not to say more. One must recognize, however, that the

And this from a noted musician, M. judgments of the critics are not always free Pierre de Bréville, one of the favorite disfrom such partiality. Often, even, a veheciples of Vincent d'Indy at the "Schola ment fieriness in their attacks hides cleverly Cantorum": "This work sounded rather an incompetence, which might well come fragmentary and without a definite plan. to light if they limited themselves to a The author, of whom it is almost the début. procedes too much by small details accumulated one after another; his score has the pecking at those who attacked him with aspect of a sample card; but from this their unfair, prejudiced criticism, appears juxtanosition of tones, he does not project Ravel's bon bec de Paris. If all artists vibrations of light as the pointillist painters before the public acted in the same way, do; these tones remain isolated and scatif the "right of answering" were established

The first of these so-called criticisms was written by an author: the second one by a prominent critic; the last one by a ser. None of the three has stood the test of time. They have proven to be absolutely futile and inaccurate, to put it mildly. It would be cruel to insist. Let without cases, musicians whom a complete us pass on!

Time Disposes

in order to investigate the reaction of that special part of the public formed of the most miscellaneous, but discriminating, ele-TITH A BACKGROUND of thirty- ments. I have seen him a number of times in the second balcony of the Salle Gayeau. that temple of art in Paris where so many important first auditions have been given during the last twenty-five years, principally under the direction of Camille Chevillard the popular and regretted conductor of the Concerts Lamoureux.

Contrary to other great composers (Saint-Saëns for instance, who possessed an astounding natural virtuosity, or Debussy, that magician of tone-coloring on keyboard), Ravel never seemed to take particular interest in the piano, apart from the purpose of knowing its possibilities from the composer's standpoint. His appearances in public, as a pianist, have been very scarce. In 1913, during a tour of the music-clubs of the British Isles, which we took together, he limited himself to the accompaniment of two groups of his songs interpreted by a Parisian singer. Later on, an accident happened which handicapped him and his was a narrow escape from complete pianistic impotence, In folding a steamer chair, his hand got caught and one of his fingers was badly hurt. During his tour of the United States, some seven years ago, however, he appeared both as conductor and pianist and played his "Sonatine" and several others of his easier works. Once as called on him at Montfort-l'Amaury, found him practicing. "Yes," he said with a twinkle in his eyes, "I'm going to America and I understand they want to see me play!"

In Lighter Vein

RAVEL is a great humorist, musically and otherwise. Incidentally, mention should be made of his most delightful settings of the "Histoires Naturelles" by Jules Renard. One of these charming little pieces of literature, not included in the Time Disposes

or self-erected pedestal from whence they hand down verifies according to their

THE MOST EMINENT musicians of erwards. It is called "The Snake." It is always prompt to create frames hand down verficts according to their I all times have had to suffer from such is the shortest in the book; and, in fact, that are too rigid. One tries to give an whims and fancies, or the more or less appreciations. Put in the end public it has only two words. "I should, per-exact definition, or to set the bounds of a

haps, have done it," Ravel once said. "It could have been original, with a sort of crawling, sinuous introduction for a whole page, as a solo. Then, the two words: 'Too long'!" Perhaps it will come as a surprise to

many to know that Ravel, as already stated, lays great stress on the importance of sensitiveness in music. They may imagine an inconsistency between his support of this great factor in art and his own style so carefully worked out and superfinely chiselled. But they would be entirely mistaken in this opinion. It would only show that their attention is too much concentrated upon that outward perfection mentioned in the first part of this article, and that they overlook the very contents which are most important of all. They would resemble the tourist who, visiting a mediæval city, would dwell mostly on the quaint wooden houses and their carvings, on the old-curios shops and their miniatures, and would fail to see the cathedral which is the true great wonder. Ravel's music never can come under the denomination of "cerebral." Such music is only issued of will-power. In Ravel, we find sensitiveness at all times, though it may not be exterior. Let us not forget that sometimes the most sensitive persons are precisely those who appear outwardly indifferent! Inspiration and sensitiveness are present in all of Ravel's works, even in the most simple ones, like the "Sonatine," where they are felt like a gentle breeze through rustling leaves.

The Sympathetic Contemborary

VERY FEW of the leading musicians show so great an interest for contemporary music as does Ravel. He comes often to Paris, in order to attend concerts and opera; and in his home at Montfort he reads the novelties of the French and foreign schools. Contrary to Saint-Saëns, who, in his late years, remained the musician of one period and one style, Rayel follows closely the evolution as it occurs through the manifestations of the budding composers. He has great confidence in many of them. But his ideas have sometimes been misrepresented. For this reason and as a conclusion, we will deal particularly with this very important point; and the following lines will represent the master's most recent expression concerning today's musicians.

Ravel thinks that it is still a little early to try to get the exact meaning of the tendencies displayed by the younger composers. Besides, it would be rather outof-place and much as if one tried to make a synthesis without having previously gone through a series of slow and patient analyses. This would be a great error; and here we come again to the old subject of what might be called "musical criticism of Normalien (high class scientist)." It is the deficiency of those opinions or criticisms coming mostly from the brain, which have acclimatized in our midst many alluring theories. These theories seem very rational, very logical, but they do not take enough heed of the musical phenomenon

school in which one places, for the need works a care for clarity, a correctness, a of the cause, artists who do not belong in this special classification. Not enough of interior joy, all of which are deservingly time has passed yet, and without this ele- generous. And one finds in their writing ment we lack the proper background in no set ideas nor made-un formulas. order to appreciate as a whole the actual condition of musical France. Still, several instructive symptoms are noticed here and there by the careful observer. When one speaks of the 'young school' today, it is a number of years. It seems as if the tions are beginning to follow different and that most precious everlasting gem, roads. There are on one side the young melody, were honored once more as composers of after-the-war, those restless, somewhat wild and aggressive lads whose traditions of the elder generation.

existing before 1914 that they were ledalmost automatically, to adopt a certain make-up, certain narrow methods, and knew its wrecking teams. And success came to them instantly! Some members of these teams were exceptionally gifted. But the violence of their gestures was too obviously calculated. After a period, during which their action was put with insistence in the limelight, the principal representatives of that generation have dispersed and stopped pursuing the same goal. Their task was accomplished. They had broken publicly with that de-luxe art, prewar impressionism, while they tried to direct the contemporary musical expression toward an ideal always more rugged, harsh and strong. They openly repudiated sensitiveness and emotion. They wrote music which from their own acknowledgment Let us not forget that Serge de Diaghileff himself (the animator of the Russian ballet) looked for what he called 'wicked' scores.

It would be difficult to express more adequately the situation of French music as it stood for a number of years following the world war. The best illustration Ravel's words is the long string of horrors that were persistently inflicted upon us, in large and small concert halls, by many people who catered to imbecile snobbism and thought they were "at the page" and up-to-the-minute because they supported what at the bottom of their hearts they judged as terrible stuff. But the pretence is over, the bluff no longer works, and the revolution has fizzled out!

The Young School

WHAT I NOW SEE," Ravel continues, "is the advent of the generation which is going to build on the of his ground cleared for that purpose. This is the generation that presents acute interest for It is little known as yet. It is formed of music students-students of composition who have hardly passed twenty years of age. Here is the veritable young school, whose early production must These young men separate themselves completely from the body of pioneers and a sort of curious neo-classicism. These faithfully and devotedly. This shows how very young composers do not show, like keenly the master keeps himself in constant they admit frankly. It is still quite diffi-

sincerity, a love of light and life, a sort

IT IS A FACT that the outlook, musi-cally, is better now than it has been for necessary to make a distinction between two generations, because these two generations, because these two generations, because these two generations, as if discord were finally banished fundamental principle basis of music itself

But, alas I present times are hard for the task it was to resume the labors of musi- artistic profession. Music is a luxury; and cal civilization on a planet upset by a it suffers first during a depression. Diffiterrible commotion. This task was a diffi- culties of production, radio, mechanical cult and ungrateful one. They felt an music-these and other worries are the instinctive need to break brutally with the newcomers' heritage. What are these

"The social and intellectual conditions in which these young reformers found ing," says Ravel. "Most of the greater themselves were so different from those modes of musical expression are out of their reach, owing to financial conditions. The lyric stage, in its traditional form, is at the point of passing out. In the whole the style of iconoclasts. For a time, music world, the public turns away from this formula of spectacle, which ought to be reinvenated at all cost. The economic conditions of the present day are equally adverse to the performance of important symchorus elements are needed. All that costs too much. Chamber music is no longer in favor. This hour is hard for the composers. The only way left open for them to reach the hearts of the crowd, is the loudspeaker. It is only the records, the sound-films and broadcasting antennae which can save music from danger. Unfortunately the publishers of recorded music have other cares. Recording comes as a consecration of a commercial success already attained, instead of helping to launch new works written especially for that purpose. Producers of sound-films, which could be the great lyric expression of the art of today, reject with fright the cooperation of real musicians and reluctantly open for them the doors of the studios. What remains? The radio. But here, also, up to the present the directors have not been interested in this prob-lem, a problem which, however, they will have to consider at a time not too remote.

In Conclusion

"TO SUM UP, I admire the optimism I and the fine balance shown by my youthful colleagues as they initiate their fight against general indifference. Their actual spirit enables us to place in them all our confidence. And we like to hope that the necessity of conquering the terrible obstacles heaped upon their way will help them to discover, for this arduous problem, new and daring solutions which we cannot readily surmise."

These words of Rayel are most eloquent position as regards contemporary music. It has been sometimes said that he does not like modern music. This is a grave mistake, and his meaning must have been misconstrued. A personality of his size could not, and does not remain indifferent to the fluctuations of musical tendencies. He may have his favorites, as we be watched very closely. Their teachers all have, even among the most advanced discover in them many similar tendencies. composers. But being endowed supremely with that fine balance which he commends so much in the younger ones, and repre-'sappers' who preceded them. Much more senting as he does a perfect equilibrium than those, they are anxious to acquire a of the diversified qualities that go to make solid technic and to write correctly. They a truly great musician, there is in the end no longer consider music-writing as a fist only one object that counts in his eyes: fight. They work more than the preceding music pure and simple above all. He has generation, they produce less, and they found ample reason to trust the younger seem to be attracted more and more toward set and to believe that it will serve music their predecessors, a dislike for melody, or touch with the new elements. His words for an expression of sensitiveness, which of praise should mean much to the aspirthey author trained. It is still the the cult to make a guess as to the mysterious generation will prove worthy of them, and aim toward which their instinct leads that it will give us, as a result, notable them. One detects, however, in their works in the near future.

RECORDS AND RADIO Whither Going?

By PETER HUGH REED

of St. Bénigne of Dijon, France.

known in Catholic Europe; and their con- position of a violin and piano sonata, Permemory alive for many years to come after existent one of this sonata to date. his death but also will inspire others to follow in his footsteps. For Monseigneur us to the two new discs made by the Moissenet, now in his eighty-fifth year, British Broadcasting Company Orchestra; gave up his entire existence to the training that is, Bach's "Third Suite" (Victor set of this choir without thought of "personal M214) and Mozart's "Jupiter Symphony" honor or glory" or such a thing as the (Victor set M203). Considered from the realization of this fine tribute in record-

are very thoughtfully chosen, since they they present a greater degree of realism present some fine and very much needed material on records from the repertory of "lows" than are generally heard in orches-Renaissance Polyphony. There are five tral recordings. As interpretations, howdiscs in the set, the first of which contains the Ave Verum and Ave coelorum since Adrian Boult, the conductor, is a Domina (central section of the Ave Mario) by Josquin des Prés, the great Fifteenth Century Netherland composer. The second disc contains the Kyrie from Victoria's his rhythm fluent, nevertheless his readings Missa Dominicalis" and a setting of the are neither memorable nor inspired. "150th Psalm" by Jacques Mauduit (Sixteenth Century, French). The third disc contains Crux fidelis by Jean IVth, King of Portugal (1604-1666) and Ubi est Abel by Aichinger (late Sixteenth Century, German); and the fourth and fifth discs contain the beautiful "Missa Assumpta est" by the immortal Palestrina.

The death of Frederick Delius on June eleventh removed another great musical genius from our midst. "Delius, the rebel, the passionate lover of beauty and life," as he has been aptly termed, who undeniably pursued a calm, unswerving course through life, "caring little for the world's more of his delightful Handelian arrangeopinion," has passed onward, but his spirit lives on in his music. Since the message of Delius' music is one of tranquillity and Boult set, Mozart's Overture to "The Im spiritual peace, it is doubly welcome in an age of restlessness and impetuosity; and age of restlessness and imperuously; and since these qualities are present in his ments" (Columbia discs 68302-04) is music orchestral idyil, On Hearing the First almost devoid of expression and emotion in tor-disc 4270) we believe this disc deserves to be widely known. The work is played in this recording by the London Symphony Orchestra under the sensitive dition the composer endorsed prior to his

broadcasts weekly programs of more or one becomes aware of the composer's intenless popular fare, has recorded César tions. However, whether its musical aus-

NE of the most outstanding record his accompanist, André Benoit. Spauldor leads of the year is the Victor album (MZI2) of polyphonic selections sung by the choir of the Cathedral although somewhat sentimental and strangely tending toward an accompanied violin The rare qualities of this choir are well solo performance rather than a unified ex

summate manner of interpreting liturgical music is justly famed. The story of the formation and training of this choir is both the fault may be traceable to Spaulding's a devotional and a romantic one. It is the recent catering to public taste via the life-story of one priest, Monseigneur Mois- radio. Unquestionably this sort of thing senet, whose unselfish service to his re- leaves its mark upon an artist. The recordligion and to music not only will keep his ing of this set is far superior to any other

This matter of superior recording brings

standpoint of sound reproductions, these two sets are superb examples of the The selections sung by the Dijon Choir recording director's art, for not only do but also they bring out more "highs" and meticulous rather than an inspired interpreter. Admitting his attacks are precise and positive, his phrasing perspicuous, and

A truly memorable reading of Mozart's "Jupiter Symphony" comes to us however in Columbia set 194, played by the London Philharmonic Orchestra under the direction of Sir Thomas Beecham. Although this set, considered from a standpoint of recording, fails to realize the brilliance and range of the one mentioned above, nevertheless its appeal is greater by virtue of the fact that Sir Thomas's reading is one of inspired articulation, of greater rhythmic variation, and better rounded phrasings. On the last side of the recording (eighth face) Sir Thomas gives us ments-this time a Sarabande and a Tom bourin; while on the similar facing of the presario" is an appropriate pendant.

the accepted sense. The composer tells us it is music created from a "pure interest in 'line.'" This work has been called one of the finest compositions of Stravinsky's rection of Geoffrey Toye, whose interpretanew, pseudo-Bach style and also a "denial and rejection of the innermost spirit of music." As one listens to the music in Albert Spaulding, the violinist, who repetition its design grows intelligible and Franck's universally admired "Sonata for terity will long hold its appeal is a matter Violin and Piano" with the assistance of of personal conjecture,

"There is a 'reach' to music that the other arts have not; it seems to get you in an exhausted mood and quiets and refreshes, where a book or a picture is not so sure. Much depends on a man's nature: on his temperament. But, knowing men os I do, I cannot help but feel that the average business mon would be benefited more than he dreams of if he exposed himself to music." - Charles M. Schwab, President of Bethlehem Steel

THE ETUDE

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL FAMOUS BAND TRAINER AND CONDUCTOR



Musical Commas and Musical Comments By VICTOR I. GRABEL

NOMMAS PLAY an important part lation of trifles that constitute perfection her love, but the virtuous Hippolitus spurns with the first of the group played rein good musical performance-their in art." function being to disclose the proper conclusion of phrases, just as in spoken language. In the case of wind instrument performers, they indicate the points at which breath should be taken; while, to the conductor, they indicate the extent of each phrase. However, they are but seldom indicated in music writing, it being assumed that the intelligent musician will readily recognize the points at which they should naturally occur

They do not, in any respect, indicate any of the indefinable mances which constitute artistic phrasing, but they do constitute the four distinct fragmentary units by having first point to be considered in the study of that elusive subject of phrasing,

were studying Goldmark's overture In to the intelligent conductor that the first Springtime (required number for Class A four measures should be treated as a phrase bands in this year's National Band Con- and played accordingly. On the contrary, test) often disregarded the proper separa- the two succeeding units of two measures tion of phrases, in their performances at each are mere transitory fragments and preliminary contests. Here is an example:



The principal motif of this great overthe first two measures, while in the third mittee, in making this cut, unwisely elimitrasting motif while the cornet, trumpet, the most ineffective and trite section. The In the following phrase of four measures the principal motif is again set forth-this time by the third and fourth horns in

inclusive were separated into two frag- possible a cut which would not have marred ments of two measures each, rather than played as a four-measure phrase. This pro- cut from thirty-three to forty-three would cedure served to destroy totally the unity have been far more satisfactory. of this most important motif as presented wholly unaware of the significance of the ample of program music. part allotted here to the horns.



These same directors divided these into their players take breath at the conclusion of each second measure. A cursory analysis Some otherwise splendid bands which of the harmonic structure should indicate should be distinctly separated from each other but should have careful attention given to the delicate nuances and the proper slackening of tempo which their character naturally induces. They were interpolated by the composer to give pause to the onrush of the restless melody which characterizes most of this overture and to indicate a feeling of pleasant anticipation of the softlyflowing melody which soon follows-the lovely second subject.

A Procrustean Operation

DREVIOUS TO the National Band Con-DREVIOUS TO the National Band Contest it was considered necessary—due to the large number of bands enrolled in lass A—to make a cut in this overture so the large number of bands enrolled in ture (this descending fourth) is here pro- Class A-to make a cut in this overture so claimed by the principal melodic voices of as to shorten materially the length of time both the woodwind and brass sections, in required for its performance. The comand fourth measures the upper woodwinds nated one of the most beautiful portions of conclude the phrase by presenting a con- the overture, at the same time retaining and first horn echo below the first motif. elimination of the second subject, when presented in the tanic served to destroy the unity of the sonata-form as employed by the composer in working out his two subprolongation at a low register-while sec- jects. The first portion of the finale ondary matter is presented above by the (vivace non troppo) seems irrelevant and anticlimactic. A thoughtful study of the Generally the fifth to eighth measures composition and its form should have made the form and beauty of this fine work. A

While recently listening to a radio perby the horns. This phrase should have been formance of Massenet's dramatically tragic played is a carefully sustained manner, overture, Phedre, I was truly amazed to with the octave of the two horns brought learn how far it is possible to fall short of out more prominently than other parts. It an intelligent, sincere, logical, expressive,

To pursue this subject a little farther, road by the sea. The infuriated Phedre Measures five and six (appassionato) let us look at the succeeding eight measures. misrepresents the facts to Theseus and in-should be played with a very marked acto evoke a great storm. Hippolitus is over- seven and eight should be characterized by takes her own life.









This is the impassioned and tempestuous love song of the mad and demonstrative Phedre. Beginning quietly it gradually became evident that these directors had neg-forceful, revealing, orthodox, faithful, and waxes more ardent and agitated. The lected to analyze this section and were dramatic interpretation of this splendid ex- music, to portray adequately this passionate emotion must be replete with rubato and The mythological story concerns Phedre, expressive nuances. The group of sexpart alloues here to the instre.

He mythological story concerns rearre, expressive mances. Are group on seePerhaps this would be considered by

He mythological story concerns rearre, expressive mances. Are group on seetime the same triple, but the great artist
in love with Hippolitus, son of Theeses by played in strict tempo but with a very

Whistler maintained that it is the 'cuma
armed memoriage. She passionately pleads free rubbot. The best should not be

promoted by the promoted of the promoted

her, mounts his chariot and flees down a luctantly and the last ones quite hurriedly. duces him to prevail upon the god Neptune celerondo and crescendo, while measures whelmed by a great wave from the sea and a recession to the calmer mood. Through is destroyed. When the news is brought to thirteen to eighteen the song grows more Phedre she is overcome with remorse and impassioned until at nineteen her plea is presented in a most forceful manner. This We quote but two examples from this measure should be played with strong articulation of notes (martellato) to indicate the intensity of feeling implied and very rubato so as to indicate clearly the agitated, impetuous, and arrogant demand.

Instead of a realistic and expressive it was interpreted in strict and rigid tempo. without the slightest feeling of excitement or ardor. There was not the faintest indication of the highly essential rubato. Measure nineteen was played vitewate-the only creditable point in the performance-but with each note given exactly equal value and meticulously hammered out in a very precise and stolid manner. Instead of the impassioned love scene intended by the great composer, it degenerated into a noisily bucolic situation which might have been petter termed A Scene in the Village Blacksmith Shop. It was entirely bereft of all emotion and feeling; its only warmth was like unto the slow and lazy fire in the smithy's forge and the impetuous ardor of measure nineteen was like unto the agitated rubato as exemplified by the honest but unromantic smithy at his anvil.

The brief conclusion is a restatement of the tragic theme which opens the overture, but now stated more emphatically and



Hippolitus, the faithful son of Theseus has been destroyed Phedre, the beautiful wife of Theseus, has taken her own life. This brief conclusion should be presented in such a manner as will serve to stress the tragic nature of the poem and the grief that Theseus must have felt. On the contrary, in this performance every tragic element of the musical poem was minimized; and, instead of the concluding chords being declaimed lingeringly, broadly separated and in the emphatically dramatic manner necessary to this tragic lament, they were given in a hurried accelerando, thus making the conclusion sound very much like a free fantasy (dance jig) on the theme of Turkey in the Straw

Art, of course, is very wide and free in its boundaries; and the interpretative artist must be given a great deal of latitude for

(Continued on page 615)

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A New Monthly Etude Feature of Great Importance

By Dr. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

By R. S. STOUGHTON

Play this music with freedom and abandon-a la Caprice

The tempo is allegretto with dynamics somewhat on the quiet side in the first theme. Meausres 2, 3, 6, 10, 11, and so on, present syncopation that should intrigue young America at the piano. In the playing of these measures take care not to overlook the fact that the melody lies in the lower voice of the right hand

The second section is in the key of C minor built of staccato chords and played forte and piu agitato. Immeditely after this, the first theme reappears followed by a new section in D-flat, played andante cantabile-slowly, in singing style.

INTERMEZZO ORIENTALE

By JAMES H. ROGERS One rather suspects the editor of indulg-

ing in a sort of imaginary world tour when selecting the music for this month's ETUDE, by Besides this second number which wafts us in fancy to the Orient, we have also such intimations of other climes as A Dream Journey; and The Nightingale from Russian folk song lore.

But, to return to the point of discussion, DIRECTIONS:-Mr. Rogers really has succeeded in imparting true Oriental flavor to this music. His text notes read, "The bass to be played always piano and staccato." In the third measure, where the right hand begins, the text reads, "Very distinct-quasi non legato." There is decided syncopation in measures 9, 16, 19 and so on.

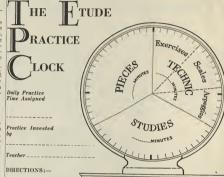
The note of syncopation is to be played with sostenuto effect. In measure 28 both tempo and tone pick up noticeably. These 3-At the end of the proportions are in effect until measure 35 is reached, where tempo primo is again in-dicated. A new theme has its introduction at measure 51. This theme appears in sixmeasure phrases—an Oriental touch. Play this music tranquilly and with singing tone. The piece closes with a final appearance of the first theme

VALSE CAPRICE

By Francesco B. DE LEONE

Another interesting offering from the pen of De Leone greets ETUDE readers this month. Play it after the French tradition and not in the heavy one, two three manner of the German waltzes. The little figure used as a four measure introduction, be ginning pp and growing little by little to mf, becomes the motif of the first theme in measure 5. Use a legato touch not too thick and with enough finger articulation If the is a simple, "fool-proof" way of stimularing and the ings which give the proper curve the high which give the proper curve the high which give the proper curve the high simple states are in evidence. Roll there is a state of the right hand to measure 53 where two note phrases are in evidence. Roll these proper curve in Afast, consists of a right hand melody in Afast, consists of a right hand melody in a standard melody and the states of the right hand the same states of the right hand the same states of the proper curve in Afast, consists of a right hand melody in a standard motors, against a chord accompaniment. The peckis, prolonged here as a finding the proper curve in the state of the st to insure clarity. Pedal once to the meas-

occur on the second half-beat of each measure as indicated by the sforzando characters under them. Be sure that these tones sing



1-Write at the top on the dotted line the	$\lceil \mathbf{DA} \rceil$	YS	OF	TH	EN	10N	TH
length of the period to be devoted to prac-	1	2	3	4	5	6	7
tice.	8	9	10	11	12	13	14
2-Divide the period into	15	16	17	18	19	20	21
three parts, as desig- nated above.	22	23	24	25	26	27	28

29 30 31

complete practice period, add at least ten minutes for the review of your previous pieces.

4-Put a circle around the day of the month, indicating that your practice for that day is complete.

The famous pedagog, the late Alexander Lambert of New York, adopted this time division from Czerny, who insisted that his advanced pupils practice four hours at This was set aside as follows: Morning—exercises, and appropriate the control of the practice four hours a day. This was set aside as follows: Morning-excepting scales and arpegios—thirty minutes; etudes and similar studies—thirty minutes and pieces—thirty minutes. In the afternoon a similar division was a subject to the property pupil and every teacher should remember that no higher results its. Every pupil and every backer should remember that no higher results its. Every pupil and every lacker should remember that no higher results its statement of the property pupil and every have come from any other method than well rounded, well ordered playing have come from any other method than well rounded, well ordered playing have been applied to the property of the property of the property of the proportional division on the clock will be found in the property of the proportional division on the clock will be found in the property of the

The Etude Practice Clock

If ETUDE readers, students and teachers require copies of this Etude Proctice Clock printed separately on cardboard, we will, upon the receipt of adequate di-mands, orrange to provide these of a nominal price.

out clearly. They also make a part of the little figuration composed of broken chords This music really has possibilities as a "show piece" for recital programs.

CHINESE JADE

By FREDERICK KEATS

Here is a little piece with an Oriental flavor named for that lovely stone of China which Celestials, for ages gone, have held precious above diamonds and rubies. Note that, except for measure 30, the left hand is staccato throughout. Beginning allegretto the right hand has legato passages throughout the first theme. In the second section the rhythm changes and the right hand joins in the "chop-chop" popularity with Chinese music. The trio section plunges suddenly into A major-legato in the right hand against the persistent staccato of the left With proper observance of expression marks, this little piece also will be found an interesting recital novelty

> THE NIGHTINGALE By Alexander Alabieff Transcribed by FRANZ LISZT

Fads may come and fads may go but apparently Liszt goes on forever, luckily for the survival of satisfying music. Here is a beautiful transcription, typical of the great master. The introduction opens slowly but it is to be played with caprice and imagination. These measures suggest the waking of a bird, the slow stretching of wing and leg, the fluttering, as vitality returns, all expressed by the excited repetition of the D's. This effect is repeated after each pause, growing in exhiliration each time until the repeated notes are written in sixteenths and lead into a short but brilliant cadenza, played pianissimo.

Measures 9 to 12, inclusive, are to be played espressivo, with much resonance in the right hand. The theme proper follows, played adagio, with the best possible singing tone. The melody lies in the upper voice of the right hand. Accompanying chords should be released as soon as played so that the melody tones are heard to sing

Measure 24 introduces another bird-like trill followed by a cadenza which should have the purity and thinness of a silver thread. For this effect play with shallow touch well over the tops of the keys. The allegro vivace section calls for a bit of neat keyboard control. The upper voice in the hight hand consists of a brilliant trill to be played with the third and fifth fingers while the lower or alto voice carries the melody, which must be played distinctly and with resonance by the remaining fingers and the thumb. . While the right hand is thus occupied the left supplies a pissicato accompaniment. In the vivacissimo section (beginning with measure 71) the melody appears in the upper voice of the right hand. This section requires faithful practice for accuracy. A side swing of the hand is necessary to catch the extended melody tones. The piece closes with a typical Liszt cadenza, followed by a reminiscence of the nightingale's song, which fades away on a broken C-sharp minor chord.

The edition of this work as presented by THE ETUDE is particularly well fingered, phrased and pedaled and, in consequence, is a most excellent one for student use.

(Continued on page 622)

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

Systems of Fingering

THE ETUDE

Please let me know if there is a system one can follow in fingering pleces that have not already been pleces that have not already been the ingering of the scale in which the composition is written; but I do not find this always helpful or practical.

—An inquirer.

Any workable system of fingering must be sufficiently elastic to accommodate the many variations that occur in actual composition. There are certain general principles, however, which may safely be fol-

1. In passages based mainly on the diatonic scale, avoid using the thumb on a black key; and alternate the fingerings 1. 2. 3. and 1. 2. 3. 4. in the right hand (reverse in the left hand), as far as is

2. In the right-hand fingering of diatonic passages that involve a B-flat (A-sharp), the fourth finger should generally be used

on this key. 3. For passages which comprise portions of the chromatic scale, use the third then falls regularly on each C and F in the right hand, and on each B and E in the left hand. 4. Occasional exceptions under (3)

above: To give added fluency to a right-hand passage that contains the notes G, G-sharp, A, A-sharp consecutively, use on these notes the fingering: 1, 2, 3, 4. Similarly, for fluency in the left hand, play the notes A,

A-flat, G, G-flat with the fingering: 1 I should be glad to hear from other Round Table members any additions which they propose to the above system!

send an example of four notes in the left Original Expression in Music to three in the right hand?

I have a pupil of nine who has been studying for a year. She speuds her practice periods making up tunes and chords of her own, instead of practicing the exercises and pieces that I give her? the work of the work of the property of the work that is the work that I give her? She is studying Presser's "Student's Book."—B. F.

Her inclination to express her own thoughts in music should certainly be encouraged; but not to the extent of seriously impairing her own practice. Why not let her devote the latter portion of her prac--tice hour to working on her own ideas; and let the time thus spent be considered as a kind of reward for the faithful performance of her prescribed work which precedes it? Meanwhile, too, give her hints as to the best way to make her music sound as attractive as possible; as to what are the best intervals to employ; as to how these may correctly follow one another: how to form with them little phrases and eventually sentences; also how to make evidently progresses with surprising fathe accents conform to the sense. Let her form some simple lines, such as "The birds are singing," or "The bees are buzzing," factors of accuracy and thoroughness which and let her imitate the birds and the bees are the very backbone of real interpretain her music.

thoughts which your pupils have suggested am afraid that such a happy-go-lucky seldom,

or written down. You will find them es- treatment of music as you describe is depecially proud of these valiant attempts, cidedly of this nature; and that, in order which will constantly give increased meanto make a profound impression with the ing to their musical endeavors music the teacher gives her pupils, she is neglecting those finer details of shading and Cross Rhythms expression which are the very essence of artistic musical interpretation.

I desire to get some information regradient to get some information regradient which the left hand has four notes
against three in the right hand—or
Choph's Finitesive Insprought. Are
there plano pieces in which this
effect that the property of the representation of two notes
against three, I have my punjul study
No. 29, then Choph's Sixde No. 26,
in A flat major—G. K. There are no short cuts in artistic music study. True, it is possible to be too "fussy" about small details, so that one never takes a broad enough view of the subject as a whole; but to be placed on a reliable foundation, the playing of piano music should be preceded by a careful study of the almost numberless details of which it is composed.

You are quite correct in saving that the Occasionally a pupil is brought to me rhythm in question is rarely found. Perwith the advance notice that "she can play almost anything at sight"; and I find that she is continually called upon to furnish hans the example nearest to it is in Schumann's Des Abends, from his "Fantasiestücke, Op. 12." In this short piece, the accompaniments, or to "fill in" all kinds of meter of the melody is three-eight, while that of the accompanying harmony is sixconfronted with serious music study, she sixteen, divided into two groups, each consisting of three sixteenths. Curiously work to nice details. Result: she may be enough, Schumann has notated the piece useful as a "hack" player; but is is doubtin two-eight meter, in order to emphasize ful if she can ever become a really first class its essentially duple structure. Hence the pianist. piece may be classed as an example of the cross-rhythm two against three, thus:

1 # 1

Can any of our Round Table members

When to Geach Sight

Reading

Reading
Please tell me in what grade a plano student should begin to study in the plano student should begin to study in the plano student of the plano student of the plano student of the solution of the student plano should be should b

You describe a case where progress is

easy, but dangerous: easy because the pupil

cility; but dangerous, because this very

facility is achieved at the expense of those

I therefore advise you to stick to your most important ambition, which is, and should be, to work continually in the light of your highest ideal of music

Simple sight-reading should be begun as soon as the student has begun to study easy pieces; and it should continue and increase in difficulty as long as study and practice are pureued

Increasing One's Speed

Increasing Ones appears

I am a comparatively new and
young teacher and am faced with the
crease speed in passage playing, and
as in scales. The girl in question is
as in a scale in the girl in great of
the girl in the girl in girl in girl in girl
girl in the girl in girl in girl
gin girl in girl
girl in girl
girl in girl
girl in girl
girl in gir

First, make sure that the pupil practices her scales with a loose wrist. Often the whole difficulty in playing rapidly comes from a certain "residuum of stiffness" which still remains, even after the wrists are in

the pink of condition. Second, have her practice with varying rates of speed. Let her begin her scales very slowly, then increase the rate gradually to a moderate tempo. Let her begin again more slowly, then accelerate the pace until she is moving as fast as she can go with safety.

Third, let her play with varying degrees of force. Have her begin with a medium amount of tone (mp), increasing this as she plays somewhat faster (up to mf or f). Then let her correspondingly decrease the IX. tone until she is playing again in her first

tempo pp or even ppp. In any event, it is a mistake to force the Of the older classicists, the most imion. I am reminded of the caption that tone. Let her preserve a light and flexible portant are Bach, Handel, Hadyn, Mozart If you give recitals with your pupils (and Mark Twain placed under a ruse drawing touch, without attempting a loud or violent and Beethoven. We then come to the

Piano Solos and Studies Medium Grades

Please send a list of classical plane solos, Grades II and III, suitable for pinils from eighteen to twenty who have not studied long.

"The plane sention who hole of "Like please mention who hole of "Like please mention who hole of "The plane" who have the plane with the plays music of the second and third grades. She has an excellent knowl-edge of scales and chords in all keys.

"M. L. "M. L."

For piano solos, I suggest the following: Beethoven, Albumblatt and Für Elise; Haydn, Rondo in A Major; Mozart, Fantasia in D Minor; Mendelssohn, Venetian tasia in D Minor; Mendelssohn, Venetian Boat Song, Op. 19, No. 6; Jensen, Elfin Dance, Op. 33, No. 5; Grieg, Album Leaf, Op. 12, No. 7; Massenet, Aragonnaise; Tschaikowsky, Song of the Lark.

A book of studies which is of about the right grade and which will continue her accompaniments, or to "fill in" all kinds of work in scales and chords is "Short Pieces music at a moment's notice. But when in All Keys," by F. A. Williams

A Scheme for Technical Study

JULIUY

I have done no regular practicing rover two years, and am now over two years, and am now have the property of the prop

I like the attitude which you are taking toward your work, and feel sure that it you persist in it, you will accomplish good reculte

For thorough technical material, start on the eight books of Philipp's "New Gradus ad Parnassum," carrying out this course as far as you are able. In practicing it is better, as a rule, to begin exercises in a slow tempo, advancing either gradually or quickly to more rapid work. Notice however, that soft practice is fully as important as heavy work, so that there should be a frequent alternation of the two.

As to organized repetition, I heartily approve of it; and you are referred to a certain celebrated pianist who used to place a number of short paper slips beside him on the piano. Each time that he repeated a given passage, he knocked aside one of these slips until all were gone. Try this scheme vourself!

For a list of progressive studies of technical purport, the following are suggested: Brauer, "Op. 15," Grades II-III; Berens. , "Op. 61, Books 1 and 2," Grades IV-Cramer, J. B., "Selected Studies," Grades V-VI; Czerny, C., "The Art of Finger Dexterity, Op. 740," Grades VII-

All these lead naturally up to the Chopin "Etudes."

If you give receils with your pupits (and analy twain piaced under a range drawing touch, without attempting a tou or votent and petertoven, we then come to the I hope that you do!), insert on a program with the made, and which he labeled, tone, except occasionally when the passage Classic-Romanticists, chief of whom are of fixed numbers occasional little musical "This is a study, not a finished picture." I evidently calls for it—which should be Schubert, Mendelssohn, Schumarn, Chopin, Liszt and Brahms.

THE ETUDE

Music in the Old Dragon Empire

By the Well Known American Composer

LILY STRICKLAND

LONG A RESIDENT OF INDIA

and isolation, retained its traditions civilizations were ancient before the West-and culture unaltered for nearly six em world had taken shape in national en-thousand years. Will the present revolu-tives. Unfortunately most of the musical affect China's cultural arts as drastically at the order of the Emperor Tsin-Hwang; as it has her politics? Modernism's relent- and for many centuries music in China was ism, and the gradual influx of commercial- are between sixty and eighty keys in China, ism, and the gradual minux of commercial accelerated says and eighty keys in sim; these are among the changes that we, some one hundred and thirty musical in-who treasure the best of the older China, struments, many involved rhythms, and an

Chinese civilization was highly developed during the glamorous cycles of the old dy-Han, the Sung, Mongol, Ming and Manchu Taoism, Confucianism and Buddhism are fluences on the people.

A Patriarchal Art

AMONG THE MOST ancient forms of Chinese literature are songs and bal-The odes are superbly beautiful to all lovers of pure poetry. It was inevitable that they be set to music. The phenomena of nature's moods have been the source of a myraid of inspirations, in literature, in drama, in poetry, and in music. Drama, in China was invented in 1260 A. D., that is, at that period it became organized and practiced by groups of people who developed the idea into recognized forms. Acting to music and acting with incidental dances and songs have been the customs for centuries. The two arts go hand in hand as complementary and necessary to the creation of a well-rounded and harmonious whole. Music in China has always played an important part in the development of its civilization. Unlike the actor and musician in India, the Chinese player or musician has been respected and admired. There has been no disgrace in belonging to the profession; on the contrary it has been honorable and practiced by people of sincere devotion to their arts.

The Musical Chinese

MUSIC IS a language or many lects; and one of the strangest as well as most ancient and interesting of those dialects is expressed in the Chinese idiom. China is the mother of many inventions, or rare and beautiful forms of art and literature; and in her music we find much that is fascinating in practice as well as in history and legend.

tory and legend.

The oldest countries of the world—such as Egypt, India and China—trace their music directly to divine origin. Music was considered sacred, a gift from the gods, and therefore to be prized and used with reverence by man, for his benefit and enlightenment. It is interesting to the music student to learn something about the im-pulses and ideas back of the beginning of

HINA, BECAUSE of its remoteness the art of music in the Far East, where ticularly in England. From the primitive yet made common use of the more nearly tionary ferment working in that vast area library of China was destroyed in 200 B. C., less march seems to have invaded the a lost art. With the rehabilitation of music, former Dragon Empire, to affect it in many however, new modes were developed and The innovations of the Western the original five-toned, or nentatonic scale nifecent tree would grow from the little world; the insidious influences of commun- was enlarged to seven tones. Today there elaborate system of theory.

Nature's Tones Classified

THE BAMBOO pitch-pipe has twelve Sung, Mongol, Ming and Manchu

The BAMBOO pitch-pipe has twelve tones, one for each month of the year: reigns, the country evolved new forms of so, even in a flute's gamut, is woven the literature, poetry, art and music. It was poetry and imagination of the people. The in the Han dynasty, 202 B. C., that many eight recognized sounds of nature are used changes came, particularly through the in-(conch-horns and the fascinating "King") specific sounds are mentioned because it is remarkable that they should be used to distinguish the effect of the various tones of instruments in interpreting nature.

Of the instruments that originated in em and ultra-modern composers of today. China, the ocarina, the xylophone, and the Students of oriental music know that Glinka organ are notable. The organ, above all did not discover the whole tone scale. It instruments in the world, has developed as was China's earliest scale and dates back have few others, unless it be the piano. to 3000 B.C., in the reign of the Emperor This development, however, was not in Fu-Shi. This five-toned scale is still used China, but in the Western world, and par- in Northern China, whose people have not

air pipe organ of the Chinese has come into being the greatest known medium of expression of religious music. It is strange to think that Bach, the father of the pipe organ, played upon an instrument that was in China thousands of years ago. But the Chinese would have been greatly astonished had they dreamed what a mag-

If we begin to trace the origin of in-

struments developed and used in the world of today, we will find that nine-tenths of them were invented in either India, China or Egypt. From the simple family group, sufficient for the needs of a primitive people, have branched out an enormous number of complicated musical instruments. This development naturally belongs to the West, of the Chinese. As in India, the science of for in all Eastern countries the single melodic line and the monodic form have been all that were desired in music. Where troduction of Buddhism, form India. Today, (drums); second, the sound of stone there was no sense of harmony, there was as there are no time-signatures, no value no need for the variation and improvement the three great religious of the country. bird, the sound of metal (bells, gongs, and of instruments that satisfied the oriental Through Taoism are traced the ramifica- so on); fourth, the sound of silk (lute, ear. So we have taken the instruments of tions of ancestor-worship, animism and violin); fifth, the sound of wood (castanets, the East and made something different out black magic; through Confusianism are and others); sixth, the sound of bamboo of them, instruments capable of immense traced the purely philosophical and esthetic (wind instruments); seventh, the sound of volume, of depth of tone and of a compass qualities of Chinese scholars; and Buddhism gourds (mouthorgan); and eighth, the not dreamed of by the creators of the early is significant in its many aspects and insound of baked-earth (ocarina). These

> The Original Whole Tone Scale THE SAME development and use of old scale-forms are used by our mod-



A SING SONG GIRL OF THE CELESTIAL EMPIRE

modern occidental scale forms as used in Southern China. Debussy, Ravel, D'Indy, Stravinsky, and other so-called modernists in composition, have used the pentatonic and whole-toned scales, with amazing tonal results; but these effects are gained from the harmonic use of the old scale, not from the single melodic line. So the very newest forms we have in music are merely a new form of the old scales used and understood in China, for centuries before Western music was known.

While we of the West have borrowed the old scales and developed them into a harmonic system, we at the same time have evolved a notation that is much simpler than the complicated, elaborate and to music in China is made extremely difficult. The strange symbols, substituting for our notes, are meaningless to us, particularly given to notes, but only a system of signs that call for interpretation and time-values

The Traits of Song

THINESE VOCAL MUSIC is beyond the comprehension of the Occidental It is nasal, falsetto and discordant to our ears. A choir, or chorus, has no harmonic division, since all music is monodic or unisonal. Singing was used in the most ancient Chinese religious rites and ceremonies. In the Li-Ki, or Book of Rites. there is much on music. The worship of Confucius was accompanied by instruments and voice; and in the Odes, or any religious music, the pentatonic and monodic forms were used. Nevertheless, the one fortunate enough to hear the priests chant-ing in the Hall of the Five Hundred Buddhas in Canton, will find the effect moving, impressive and not unmusical. In the strange dignity of the old pentatonic mode. used with the earnest intentness of the followers of Buddha, and accented by a bell, a gong or a drum, there is a feeling of antiquity, of grave beauty, and a symbolism of worship that one hears seldom save in the ancient Gregorian Chants.

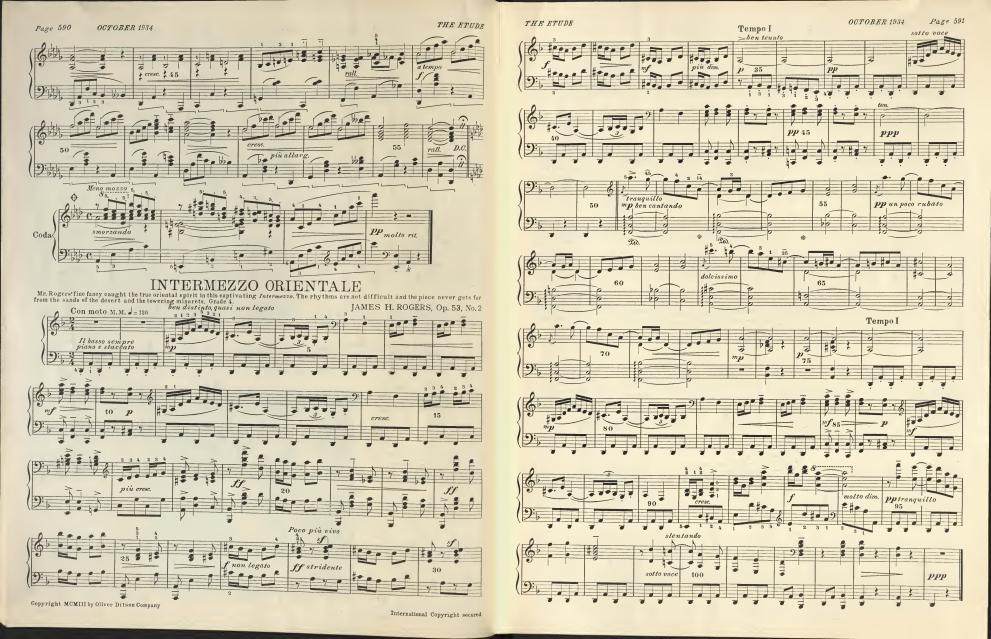
We cannot say so much for the highpitched quavering of the sing-song girl. She is not moved by the spirit of worship but by that of amusement and entertainment. Her songs are not confined to the old scale-forms but include the more modern modes. Her voice is as unpleasant to our ears as the dreadful singing of Bengali nautch-girls, and we must simply try to put ourselves in a Chinese mood and enjoy her beautiful costume or her dance move ments to old instruments.

By the very volume and perfection of technic, the singers accompanying the drama are more impressive. And they are certainly a dramatic adjunct to the work of the actors in the highly embroidered plots seen on a Chinese stage. The dramatic actor, himself clad in magnificent armor or ceremonial robes, moves majestically through his rôle, investing with dignity and power his part in the play. Those who have seen the Chinese genius, Mei Lang-Fang. who recently won such triumphs in Amer ica, are able to understand something of the spell of Chinese drama when it is well

(Continued on page 625)

ADRIENNE
Played with "fancy free" fingers and proper lightness, this piece is most effective. In the second section, play the sustained melody with as much tegrato effect as possible. Here the pedal does what the fingers cannot do. Grade 4. R.S.STOUGHTON Allegretto grazioso M.M. = 120 Last time to Coda f più agitato Andante cantabile Copyright 1934 by Theodore Presser Co.

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The success of Mr. De Leone's other valses in this series, so admirably adapted to the keyboard, has been notable. They suggest the fluent and ingenious pieces of Durand and Godard and must be played in similar style. FRANCESCO B. De LEONE Allegro con brio M.M. J. = 80 Ped. sim. incalz. 30 f volante a tempo marcato



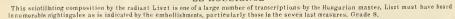
THE ETUDE

sempre staccato

Page 595

THE NIGHTINGALE

LE ROSSIGNOL













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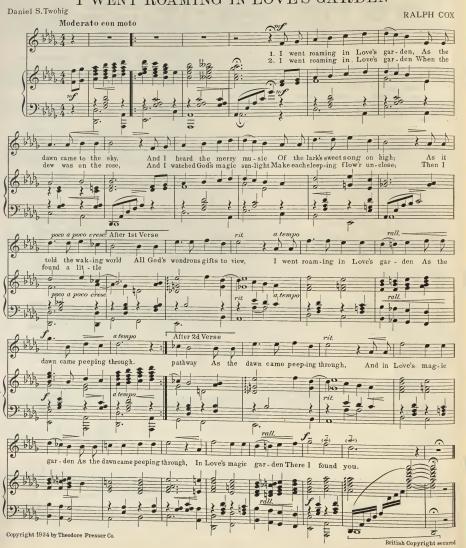
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+ The melody to be played with side stroke of the hand.



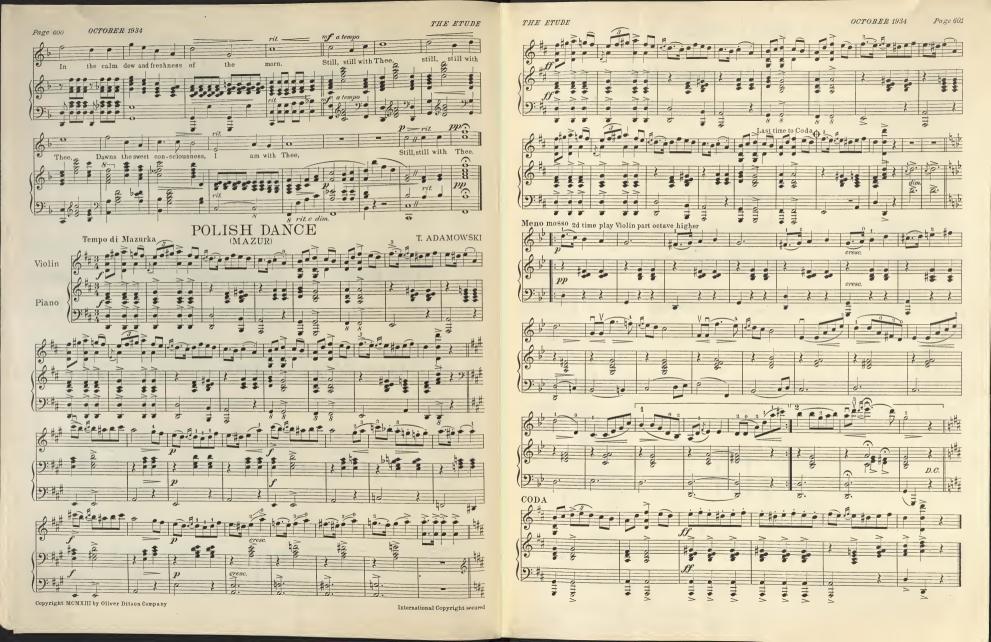
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WENT ROAMING IN LOVE'S GARDEN



STILL, STILL WITH THEE

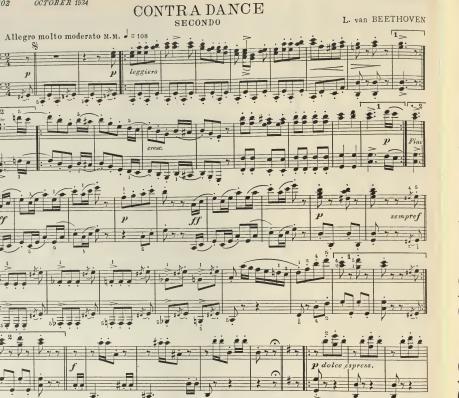
H.B. Stowe WILLIAM BAINES Andante moderato Still, still with Thee, mf a tempo lone with Thee Copyright 1923 by Theo. Presser Co.

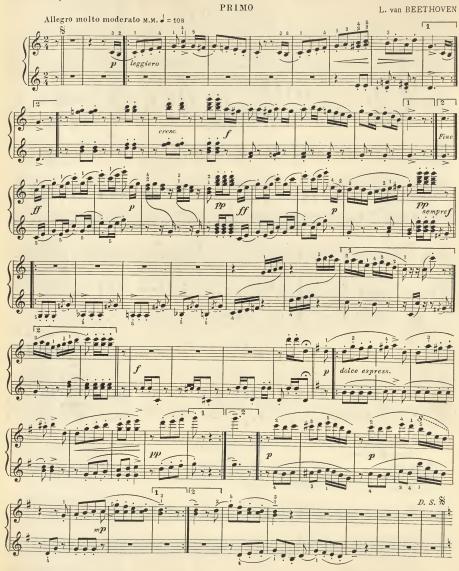


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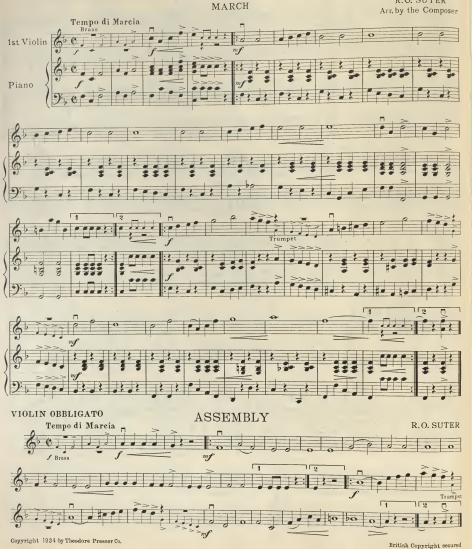
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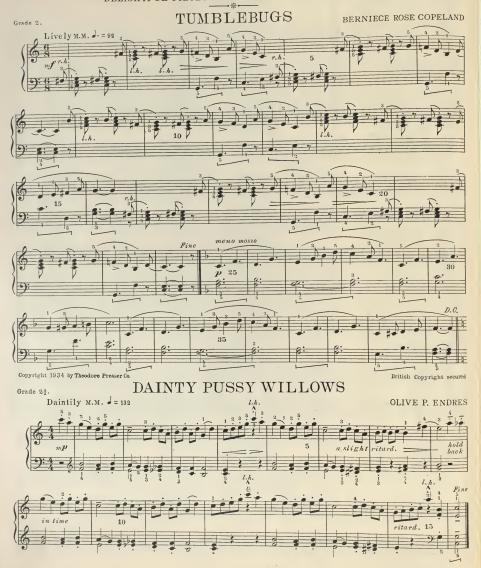
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ASSEMBLY







Fine

Andante M.M. 1 = 112

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Tempo di Valse M.M. d. = 60

A DREAM JOURNEY

SPRING GREETING

Page 608

Grade 12.

Grade 2.

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C. C. CRAMMOND, Op. 145

dim

mp

The Secret of Modernist Music

(Continued from page 573)

eternal law; these should have a more fer- of genius are the laws of the future of tile result than to accept any finite point in mankind." development because a given system finds its conclusion there. My continual development has been in the direction of newness. From my earliest works, which naturally are much easier to hear, I have always written just what comes to me, perhaps un- 2. What innovations in the uses of dissonconsciously. The artist, who has courage gives himself up wholly to his inclinations. Only he who yields to his inclinations has 3. How does Schönberg use the twelve courage; and only he, who has courage is an artist. To him it is sufficient to have ex
4. Nome some Schönbergian novelties pressed himself. To say what had to be said according to the laws of his own 5. What might be soid to be Schönberg's nature. The laws of the nature of a man

THE ETUDE

SELF-TEST QUESTIONS ON MR. SCHÖNBERG'S ARTICLE

1. Why ore repeated hearings of modernistic works necessary?

ances are characteristic of works by modern composers?

treatment of musical resources?

"musical creed"?

model, but in C minor. Carry this model through all the keys of the scale circle till the C an octave above the beginning point is reached. Be sure that the rhythm is kept smooth and flowing; as this will add much to the interest of doing it. Now reverse the figure, as in example

For Fluency in Arpeggios

By Madge Parsons Stoner

THE piano student will find the accom- ness of the fingers on the keys. The same panying exercise of great value both in fingering is to be used for all.

familiarizing himself with all the major

With the left hand play the C major and minor scales and in developing an even-Then, with the right hand, follow the same



Grain the Memory

By E. CONSTANCE E. WARD

trained before it begins to be of value to if note perfect and otherwise reducing the the music student. The first essential is to speed. Now you should have a fair idea attain absolute accuracy in playing, con-centrating strongly on what you are study-

play through it once, in a tempo slow and study it in sections, noting carefully enough to allow you to play it perfectly expression marks, modulations, cadences, as to notes and fingering. The pulses or pedaling and so forth. beats must be kept strictly regular, and

Little phrases have caught on, probably. ing extra time and energy.

EVERYBODY in the beginning is equipped Repeat the playing three times correctly in with a memory. But this memory must be succession, gradually increasing the tempo

bringing out the musical qualities of this study, so that its practice will become a

Leave it till the next practice time. Then try how much you can remember. But, at Start with a new piece. Very carefully the first hesitation or error, get the copy

Consider your memory as a very sensitive not be sacrificed to note finding.

Now rest a few minutes. Think of the plastic substance which will record all impressions, good and bad. Thus, if an error melody you have just played, testing your is made, it will require to be obliterated, memory of it by thinking it or humming it. and a new correct impression made, involv-

Violin Piec Modern V

Operatic Encyclope

"Ever since I began to compose, I have remained true to my starting principle: not to write a page because some public, or some pretty girl wanted it to be thus or thus; but to write solely as I myself thought best, and as it gave me pleasure."-Mendelssohn.

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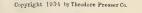
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D. C.

THE SINGER'S ETUDE

Edited for October by FMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singer's Department "A Singer's Etude" complete in itself



How to Acquire a Beautiful Vocal Diction By LUZERN ORRIN HUEY

been from the wrong direction. And, at stages, the very beginning, let it be clearly understood that, as applied to the art of singing, "diction" is the study of a combining of Bountial pronunciation and enunciation. The easily seen that, to insist, at the way, the tendency to create tension will be the open ah) that refuses to come forward. or beyond their normal action.

question now up for consideration.

Basis of the Singing Tone

Sesentially primary, element of the tal principles of song back to speech. In preparatory to a later application of the singing tone? Of course the first answer other words, we should apply the sustained mances of speech, which, in turn, will be to start the voice on the way to song.

tained tone, let us consider the nature of ing a proper foundation for real song. the instrument with which we are dealing. And, first, attention must be given to the probable character of its activity, prior to the origin of articulate speech. The impulse to give voice to musical sounds is a placement of the individual speaking voice; part of man's inheritance, which the lack but, right or wrong, no attempt should be of either speech or musical notation in no made to change this through direct action, way hindered. Moreover, it is highly probable that the natural, or normal, activity speaking voice should be trained first on of the vocal instrument, at this period in a speech basis, by applying to speech the man's history, very closely approximated fundamental principle of song. Though its use in song—as is still the case of the comparatively simple in its application, its early attempts at youl utterance by the efficiency in bringing about a correct speak-We can imagine the awakening ing poise is beyond question. mind of primitive man as appealing to his In applying the sustained tone to speech, maker through an invocation of incoherent, the work should be at first done on a associate the voicing of deep, broad and speech is at this time undesirable. sonorous tone, from which all speech sounds If the reader would more clearly get our

Influence of Speech on the Singing Voice

N OW THE ORIGIN of all speech creep in as the voice ascends.

Now slowly and evenly sustain this "a" pulse, as a social being, to communicate (day) seven times under free voice action, through the human voice. his thoughts and desires to others. As a or on a natural monotone speaking base. In song interpretation, the singer is the vocabulary necessary to this purpose de-Note the absence of any tendency to create most important factor. He is the interpreveloped, the required activity of the speech tension. Do not get the idea that in this ter of both poet and composer. Therefore, organs gradually drew the tones from the there is any danger of injuring the singing the success of the song must depend entirely bigains greatesty use to the strong to the control of the sentence, and the sentence of the sentence of the sentence of the sentence of the sentence, and the sentence of the sentence of the sentence, and the sentence of th

With the voice untrained, there is apt to be beginning, on placing the sustained tone on found to be much stronger than when using entirely too much action of the organs in a musical basis, with the object of training a single vowel or syllable. articulation. The lips, tongue, jaw, uvula the voice in vocalization before giving and entire soft palate may easily be over- attention to the fundamentals of diction, we to sing the words both distinctly and with and entre soft paint may casily be overunder a more soft memory of the control tion; and in neither should the voice at

tion should be studied separately. Which but rather increase the tendency of the tained speech sounds, and for speech on a of these should be undertaken first, is the speech organs to interfere with the producture. tion of the singing tone when words are ment of tones should be at the front of employed. So, instead of attempting to the mouth and on the lips. raise speech to a song basis, we should re- Let us take the sentence just used, "This JUST WHAT is the foundation, or the verse the process and carry the fundamenis a lovely day," and study it in monotone, would be, "The sustained tone." A tone, tone to the formation of speech, but with- preparatory to using the voice at pitch, or therefore, that is sustained, either under out at once moving speech from its normal on whole and half tone progressions. (The free voice action or at a definite pitch, is plane of action and its normal manner of nuances of speech normally move in interon a song basis. It is, in fact, all we need progression. Syllables and detached tones vals of quarters and eighths of tones.) (such, as Dah, day, dhee, dho, dhoo) may Nevertheless, before starting this sus- be practiced till Doom's Day; without lay-

The Plane of Speech

Though

though deeply musical, sounds. With this monotone base, as even the voice moveearly use of the vocal organ, we naturally ment necessary to convey the nuances of

were absent. And today, as ever, one of meaning, let him sustain the vowel sound. the highest attributes of the voice is the a, long, on Middle C, or any tone that the ingrest attributes of the voice and ability to preserve breadth of tone on each serves as a natural scale-base for the voice, pitch of the vocal compass.

Now prefix "d", making "day." Carry this "a" up the scale, from C to B, whis "a" up the prolonging, or sustaining, the tone on each pitch. Note the tendency for tension to

EEDLESS DIFFICULTY is often From all of which we can understand the experienced in the study of vocal problems of vocal diction, how it should be experienced in the study of vocal problems of vocal diction, how it should be and make "ly" short on G, thus creating Endeavor all the time to focus each sound diction, because the approach has begun and how carried on to the finishing a rhythmic, singing melody. Take careful notice as to whether the words can be rento from the wrong direction. And, at stages. dered not only distinctly but also with musi-

Even though one were able, at this stage,

or beyond their normal action.

Teachers differ widely as to the order of voice training. Most of them agree, howe yeer, that yocalization and word articula-WITH ALL DUE deference to those holding other opinions on singing,

compared to a horizontal line in free hand slow drawing out of the breath. It very aptly might be called "tone drawing," the most important factor in tone production. We therefore sustain, first and fully, each letter of a word—as "Tee-aich-ih-ess." Use longing of each alphabetical sound, and then sentence should be treated this way. Then resonating areas,

of tones in the back of the mouth and Action of Speech Organs

WITH A PROPER BEGINNING, there should be no trouble whatever in developing the speech organs in song. The correctly trained singer can produce both musical speech and artistic tonal effects with a very slight departure of the speech organs from a position of repose. Whilst it is necessary to promote perfect relaxation of the jaw and lips, it is not necessary in forming vowels and speech, that lip action be consciously exaggerated or the jaw dropped. The tongue, lips and iaw should be subject entirely to the preconceived quality and purity of the yowel. The action of the tongue should be especially automatic. With the sound properly focused at the front, our only concern should be that the tip of the tongue lies lightly against the lower front teeth, when not called upon to form consonants.

Any exaggeration of movement in the vals of quarters and eighths of tones.)

Now the tone called for here may be under this forward focus, instead of allowing them to ascend gradually for a higher compared to the instead of using the hand to dalphragm to penfect reinforcement. As this and more perfect reinforcement. As this to dalphragm to penfect penfe it. It is only under forward focus that the tongue is apt to interfere with the tone, as the main source of emission for the overflow of tonal vibrations is at the mouth. With the voice correctly adjusted and one normal intake of breath for the pro- properly poised, the vibrations are almost wholly confined to the mouth, face, head for each phonative or syllable sound. In and torso (chest). Unless fully developed for each promative of synance sound. In and this constraint the synance of the form that the synant sounds of the four letters, the vowel (1-ih) sonant sounds, as forming speech—and should be fully sustained and given much especially the less resonant ones-will beprominence. Each syllable of the entire come imperfectly reënforced by the upper

The Singer

A SEQUEL TO THE AUTHOR'S VALUABLE DISCUSSION OF "THE SONG" IN LAST MONTH'S ETUDE

By D. A. CLIPPINGER

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ing the breadth and sonority of the voice, the first six tones of the major scale gift plus his training and experience.

Inherent Limitations

A BEAUTIFUL VOICE is a valuable asset to the singer; but voice alone does not constitute an artist. Is is the man behind the voice who does the singing. Most people would like to sing. The reason they do not is that they have nothing to sing. They have neither vocal technic nor the technic of expression. This may be no fault of theirs. Circumstances, which they seem to have been unable to control, have prevented their development.

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the fact remains that the reason we have to become serious students of literature not a much larger number of fine artists and especially of the best poetry. cannot be traced to a lack of good natural voices. It is not at all uncommon to find a good voice that is being badly mistreated by an indifferent singer. This clearly shows where the difficulty lies. The singer cannot give what he does not possess. The cal judgment, it is the singer's greatest same is true with listeners. The feelings of some people lie close to the surface and

"ART IS A transfer of feeling," said Tolstoy. If the singer succeeds in making his audience feel the truth of what coveries of the past have been due to the he is singing, and holds its attention to the scientific use of the imagination; that is end of the song, he is an artist, whether his the imagination guided by sound judgment voice be great or small.

To be a successful interpreter of song, one must be a master of all moods. He when the singer has a good voice, a well must have perfect control of his voice, an trained and well stored mind, a mind whose intimate acquaintance with every shade of intellectual processes are quick and reliable. tone quality, a vocal technic that has mas- an imagination trained to the highest degree tered all melodic difficulties, an automatic of sensitiveness, and a working knowledge response of every part of the vocal mechan- of the rhythmic, melodic, and harmonic ism, and an imagination so responsive that elements of music, he has the equipment it strikes fire at the slightest poetic sugges- necessary to good singing.

Even with what has been said in mind, tion. To this end singers should be urged The Complete Singer

THE IMAGINATION, like every other faculty, is capable of unlimited development. When guided by sound musiasset. The artist lives by his imagination.

Many people still hold the imagination in are easily stirred. The feeling of others rather bad repute. They look upon it as lie far below the surface and are difficult that which is freakish, fanciful, insincere, to awaken. Every artist learns this early and with no foundation in fact. But, when it is guided by sound judgment, its power and usefulness are unlimited. Every singer should read John Tyndall's essay, "The Scientific Use of the Imagination." Here Tyndall shows that all of the great dis-The right use of the imagination is as important to the singer as to the scientist.

When the singer has a good voice, a well

E

N

An Uncrowded Field for Voice Geachers

By Doree Germaine Holman

IN THESE DAYS of uncertain income first-class teacher; but, by combining the a musician is compelled to look about work, satisfactory results should be for new sources of revenue, and so it achieved. The tone and enunciation of each is surprising to pianists that so few voice teachers have turned to chorus and speech works in clubs, especially women's clubs, for additional business. We have been told that voice teachers have lost pupils because singing lessons are usually for the adult and so become luxuries in time of financial stress. These adults might be really interested in joining a chorus, if it is to be directed by a voice teacher of known ability. The fee might be small enough to meet the budget of members hard hit by present con- distinctly; but such is not the case. The ditions, and vet the total be a noticeable addition to the teacher's income.

There is a growing interest in choral work and a desire to present different types of composition. The radio is making the an address or a report, if she is not going public familiar with certain famous varieties of music and opening the way for their study by non-professional organizations. A clever director could work up a very creditable repertoire in a reasonable time; and along with this work she would be both doing a valuable service to the members of the organization and the community and adding immeasurably to her personal and professional prestige.

If, in addition to the chorus the teacher should set aside a time for speech training, there should be interest among the nonsinging members of the club who, like the singers, do not feel they can afford attendance at a special school. In most clubs there would not be at first enough members the old saying but Walter Malone's inspirinterested in either chorus or speech work ing variety, "Each day I stand outside your to enable the group to afford to engage a door,'

member could be criticized and each given the opportunity to gauge the volume and degree of syllable separation required for perfect delivery from various parts of the club room. If nothing else were gained, the class members would be doing missionary work in calling attention to the need of clear speech. In these days, when women are taking greater part in public life, it should be superfluous to tell them to speak number of people, who mumble or use a toneless voice in addressing an assemblage, is both surprising and annoying. Why anyone should take the trouble to prepare to deliver it so that the majority of her hearers can understand it, is beyond comprehension. Women are bad, but men also are careless. Anyone who visits the galleries, while Congress is in session, understands why members rely on the Congressional Record rather than their ears.

Why not learn to enunciate so that those with defective hearing, who form a surprisingly large proportion of any audience, can understand. People with normal hearing do not realize that shouting is not the remedy. In fact it frequently defeats its object by creating a jumble of sound waves. Here is the knock of opportunity; and

it is not the discouraging "but once" of

English for Song

By MME. CLARA NOVELLO DAVIES

Throughout a distinguished career, both abounds in consonants which place the as singing artist before the public and as voice right upward and forward when coras singing at the belove the passis and the state of her art, Mme. Clara Novello rectly enunciated with the lips and tongue, Davies upheld valiantly her native language after the tone has been formed and proas a medium for song. To spread a wider recognition of the beauties of the English

fully, if properly pronounced. English so her enthusiasm,

If Mme. Novello's statement begins with language was one of the goals toward the achievement of which she dedicated her one who has heard English sung by such Near the late end of her career she artists as Sims Reeves, David Bispham, wrote: "English is the best medium for Lillian Nordica and Sigrid Onegin must voice production. It can be sung beauti- agree that there is no small reason for

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THE ORGANIST'S ETUDE

Edited for October by FMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself



Getting the Best Results from a Choir

By HENRY C. HAMILTON

PART III

in the following from the "Messiah!"

Rast property Glo - ry to God in the high climbs to its soprano heights.



shoul - - der; Handel's skill in choral writing has been never surpassed and rarely equalled. His chorally excellent. alto part, however, is at times quite over-shadowed by another-usually the tenor, a part which shines at its greatest luster in some of the "Messiah" choruses. Notice how in the following measures from the Hallelujah Chorus the tenors completely submerge the altos.



In his choruses Handel rarely writes very

Here are phrases from two great "Halleluiah" choruses.

Hal-le - lu-jah! The first is from the "Messiah"; the secof musical effect.

Modulation, Key-relationship and Contrast

ANTHEMS containing awkward inter-vals never are popular with a choir and are always a source of anxiety to the

ANDEL SEEMS naturally to write chosen; and there may be also transitions, in a way that favors the higher or "drops," without modulating, to keys of registers of the male voice. No second relationship, if the choir can cope doubt the brilliant, bell-like and frequently with them. Avoid anthems in which the upward soaring passages in his choruses tonality is unpleasantly obvious throughout. are due largely to the judicious use of bass, It were better to have something a little tenor and soprano. How the basses exult difficult than that which bores both singer and listener from beginning to end. Modu-Ex. 3

| Description | Description | Indian | In the minor are not the sole desirable outlets In this phrase from the same work the for a composer's second thoughts; though the tenors ring out with a jubilant clarion call; many who write for the church service seem to think so. Anthems in which are modulations to the major keys, or to the minors which are not the relative, will be more attractive.

A certain amount of singing in unison, and with what majestic breadth this theme supported by a large volume of harmony from the organ, always sounds well. Unison singing suits a chorus, but unison playing does not suit the organ. The abthis; while with voices it is the very reand harmony alternating give splendid con- unobjectionable. trast. The following simple passage from Ex.11 "Gospel Songs for Choir and Home" is



which attempts to sing the air two octaves this bass part. below the soprano. That is an addition Ex.13 that will kill any good unison work.

each other are heard together to the best advantage. For this reason it is pleasing to hear a soprano and an alto, a tenor and alto, or a tenor and bass. Haydn, in his tet refrain. Also, a solo part for first bass. ond, from Beethoven's "Mount of Olives"; combination rather unusual but here made novelty and they furnish an interesting comparison so very pleasantly effective by the genius of Ex.14 of the methods of two geniuses in the quest the master that other composers might well follow in his steps.

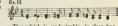




with_ bliss, O Quartet work is heard with pleasure by many and should be presented from time to time. The number of good examples in this style is large; but the leader must be on the lookout for examples in which the parts are well arranged and carefully distributed. One of the most common faults is what may be called "muddy" writing, in which the parts are too low and at the same time at too close intervals to each other.

5) Lass, a feet, inclorated parts, is practicable

Lo'tis night, and earth is hushed in sil-ence; In the male voice there is an unavoidable sence of accent on the organ accounts for thickness in the lower range, when close harmony goes below a certain point. An verse. The best results, however, are example such as the foregoing would not where the middle and the higher registers be clear, though for ladies voices (as in predominate—not the lower tones. Unison Ex. 11) the same close harmony would be



That which is undesirable, in close harmony, for male voices, may be excellent when in a more spread form. In the following the first chord will sound thick, while the second will be much clearer.

Ex. 12

Another thing to be avoided is the uninteresting part so frequently written for the second bass. By all means try to secure quartets in which each part is distinguish-able as some quality of "tune." The interest each singer will take in learning his part will well repay the trouble, to say nothing low for the male voice, except in slow But be on the lookout for any male voice of the superior musical result. Observe

Voices that offer a natural contrast to

A good arrangement is a solo with quar-"Creation," uses a bass with a soprano—a with humming accompaniment, is a pleasing



director. Those not lacking in a fair amount of modulation, however, should be



duet and solo bits, if only for two measures, add a deal to the appeal of the work. When the organ supplies a fundamental bass, a free, melodious part, with animaand certainly more attractive.

Ther'll be no sor-row. There will be no tears.

In a quartet for ladies voices more use can be made of close harmony. The velvety quality in their lower register permits of this; and beautiful near combinations, that would not be at all pleasing with male voices, are here not only admissible bet even desirable. Spread harmony sounds better as the voices ascend. A ladies' quartet or chorus has the possibilities of never can rival. Especially here, too, is good accompaniment singing ravishing in its quality. Schubert's setting of the Twenty-third Psalm is a noteworthy example.

For mixed quartet work, especial watchfulness is necessary that the bass and tenor parts be not unduly prominent. It is so easy for a tenor to eclipse the alto, and particularly when her part is fairly low. The bass, too, except in the deeper notes, will often need to be subdued. Of course when any one voice has an important part, all the others should, by listening intently to the general effect, endeavor to preserve the most balanced as well as subdued accompaniment. A beautiful quartet of this description, all too seldom heard, is come, ev'ry one that thirsteth, from the "Elijah" of Mendelssohn. What has been mentioned previously, in regard to a freely moving bass part, is here wrought by a master hand.

Now all of these accessory effects are highly desirable, will add greatly to the interest of the choir members, and may be made a valuable adjunct to the service of worship; but it must not be forgotten that, after all, it is the full choral singing that is the musical glory of the sanctuary. And voices, the technical finish of the phrasings, and, above all, the entering into the emotional spirit of both the verbal and the musical texts, that will raise the musical service to its proper office as a power

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Harmony will also help you to memorize more readily and more permanently because you understand the reason for the progression of chords used, and are able, therefore, to carry it that its initial.

Let us give you free, a practical demonstration of the thoroughness of wish that they never had found a place in the hymnal. Various remedies have been its meaning. Another rich addition to our the University Extension Conservatory methods and how easily you can master any of our courses. Sample lessons will be sent without obligation to you.

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from must use and Sample Lessons of ber and to follow it through as use and these Harmony Lessons; also our other by the choir. The remaining Sundays of these Harmony Lessons; also our other by the choir. The remaining Sundays of these vou nothing—you the month it is used with both choir and the same to be a support of the same to be a lose. State age and course in which in-terested. Try the Lessons, then decide. and beautiful selections are added to the

University Extension Conservatory Langley Ave. and 41st St.

Our Redeemer, Creator, was learned. This was sung in unison as it always should be. Chicago, Illinois For December a hitherto unfamiliar Christmas number (From the Eastern Mountains, in a setting by Trembath) was used.

UNIVERSITY EXTENSION CONSERVATORY It is a well written and inspiring processional type of song. Dept. A-3 Langley Ave. and 41st St. day, a simple setting of There is a Green tion and spiritual power.

Please send me catalog, sample lessons, and full information regarding course I have marked with an X below.



Three Points in Fugue Playing

By EDWARD G. MEAD

The Hymn of The Month

By FLOY LAWRENCE EMHORE

hymns are apt to be used so often that both time, the minister told of how Mrs. Alex-

choir and congregation are made almost to ander wrote it that she might teach her

suggested; and we give here a successful musical resources was Whittier's beautiful

HROUGH a seeming lack of Hill far Away, by George F. Stebbins, was

thought on the part of those respon- found peculiarly adapted to the season. sible for their choice, some few When the hymn was announced for the first

in its harmony.

found in Volume VIII of the Peters Edi- treble. tion of Bach's organ works. In the follow- The second mistake is just the contrary ing passage (measure 15):



First, the half-note, "D," in the treble was disconnected from the following "Csharp" instead of being joined to it. This fugue and are therefore worthy of notice.

one applied by an enterprising church.

We Find a Way

THIS SOLUTION is the "Hymn of the Month," selected for beauty of

words and music and suitability to the

season. On the first Sunday the minister

introduces the hymn with a few words re-

garding its origin and significance and then

congregational repertory, some of them

In November of last year the stately

For April, which included Easter Sun-

Netherland hymn, We Praise Thee, O God,

becoming great favorites.

Recently an organ pupil was playing the was due to the fact that the pupil's attention was drawn to the tenor part which in fugue is one of the eight short ones to be this measure contains more notes than the

of the first. In the pedal part, the "A and "D," instead of being separated by an eighth rest for half a beat, were inadvertently joined together. How often is it necessary to tell students that occasional

"A" should have been shortened to ladf its the management of the late of the realized sufficiently that she was a large and the realized sufficiently that she was a large and the realized sufficiently that she was a large and the realized sufficiently that she was a large and the realized sufficiently that she was a standard to a different rhythmic pattern and all to be closely observed in performance.

First, the half-note, "D," in the treble

First, the half-note, "D," in the treble

These mistakes are typical of those which should private Schools - 1900 to prevent of the proposed of the sum features in fugue playing, or the same note on the part of the part of the same note on the part of the part of the same note on the part of the same note on the part of the part of the same note on the part of the pa

are apt to be made in the playing of any

poem, Immortal Love Forever Full, set to

the music of Wallace. This selection is

not only truly devotional but the sentimen

is fittingly conveyed by the music, so rich

And It "Works"

AS THE PLAN is carried out, more and more new and beautiful hymns are

being discovered. Some of these are in

common use by other churches but have

been overlooked in this particular congre-

gation. A recent choice was Spirit of Good

Descend Upon My Heart, to the tune

Morecambe. The Communion service oc-

curred on the first Sunday and, instead of

having the new hymn by the choir, it was

most effectively sung by the soprano soloist

A profitable by-product of this "Hymn of the Month" idea is the emphasis placed

on the singing of the hymn as a part of the

worship service. Too many times congre-

gational singing is merely a "filler" in the

program and becomes a matter of routine

without meaning or benefit. The great

Church School and Junior

rests are as important for rhythm as notes! Great Hymnals This leads to the third mistake which

concerns the repeated "A's" in the alto Long tested by leading churches. These part. The pupil, in playing, joined the books, unique in plan and scope, have more "A" should have been shortened to half its the value of every muscal need of church and schole "A" should have been shortened to half its the value of every service.

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"Were You There?" "'Steal Away"
"Please Don't Let This Harvest Pasa"
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When Sopranos Got The Lead

By WILLIAM A. WOLF

For a time the pioneers of Protestant of Church Music followed the example of the Catholic tone masters and placed the where it naturally belongs, in the uper the catholic tone to the catholic tone masters and placed the

given melody in the tenor voice. This most voice, the soprano; and this beusage was, however, soon found incompat- came thenceforth the universally accepted militating against congregational singing, but for the art in general.—The Cybher,

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given to this point. When asked to name

the four sharps which belong to the scale

likely to be "F, G, C, D," and, if asked to

and chamber music,"-Harriet Cohen.

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Reading by Comparison

By HERMAN HOLZMAN

CERTAIN types of musical notation lend within the smarter position of themselves to reading by comparison, esthemselves to reading is done at sight.

In reading the pupil seldom if ever reads pecially if the reading is done at sight.



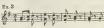
The recognition of triads or their inversions becomes an easy device in reading. Again getting the general direction of the chordal arrangement is sufficient to enable one to perform passages that may be read with ease. This holds true of chords of the seventh, as the dominant, diminished or the augmented. The inversion is only a process whereas the reading and playing of the root position and the direction of the inversions in order to be played. (Lemoine Op. 37, No. 49):



not possess a scale line of single notes, nor chords nor their inversions, but two 7—Do none chords of irregular pattern, a new rection?

technic in reading is evolved. For a simple It takes less time for the eye to make

example for the sake of explanation Schusuch comparisons than can be imagined. If mann's Soldiers March will be used:



The upper tones of every chord forms in The lower tones of each chord are written parison as a positive solution.

CERTAIN types of musical notation lend within the smallest possible range center-

Single melodic lines are primarily read or thinks syllables (Latin) but sticks to the by their general direction, chordal pro- hard and fast rule of line and space decigressions or by intervals quite familiar to phering. The result is that each chord is readers of normal ability. This illustrates isolated from its neighboring chord in the a musical line that ordinarily has no reading problem. (Le Couppey Op. 20, No. rests appearing in the excerpt magnify this isolation. The normal reader thinks of each chord as a separate entity. The exceptional reader thinks phrase-wise, which in itself is reading by comparing.

This phrase from Schumann offers a perfect illustration, even though simple, of one that can be read by comparison. comparison," in this sense, is meant the shape or size of one chord compared to the shape or size of its neighboring chord.

A chord expands or contracts in size in relation to its neighboring chord. Tones of a chord attain higher or lower pitch or at times remain at the same staff degree when comparing tones. In reading two is the skill. This example shows a chord chords adjacent to each other, questions of passage that requires only a recognition this nature should arise in the process of comparison.

1-Does the upper tone (soprano) move

2-Is the soprano stationary? 3-Does the lower tone (alto) move up or down?

4-Is the alto stationary? When reading chordal passages that do 6-Do both notes move in the same di-

7-Do both notes move in contrary di-

given careful study they will become immediate responses upon exposing to the eye chords of the nature described. An see Children of one chord to another is built up that will enhance reading within the grade of the student.

The size of a chord is a truly musical itself a scale line of two general directions, dimension, and to be dealt with in a logical that is mi, fa, so, la, then, so, fa, mi, re, do. manner must require a reading by com-

Variation in Practice

By WINNIFRED L. CLARK

VARIATION in the assignment may be 9. Connect the selection with the composer by showing that music is a livbrought about in the following ways:

1. Give a certain number of minutes to scale practice at the first of the period, stressing right hand practice one week 10. Avoid being dogmatic as to how much and left hand practice the next.

2. Give oral drill in note reading and have the student practice this by him-

3. Give illustrations of how to play diffi- 11. Read some modern musical criticisms

cult measures. 4. Follow a heavy assignment by a light

12. See that a passage is practiced to and assignment. 5. Stress phrasing in one lesson, and beyond the learning point but not to rapidity or accuracy in the next. the point of fatigue.

6. Introduce a few amusing musical jokes 13. Take easy material in longer assignments than the difficult material. or stories. 7. Assign some exercises that the pupil 14. Study a variety of composers, bringing

will play merely for the love of playing.

8. Stress musical terms, especially for young pupils whose minds are less easy to play. Play more frequently the passages that are easy to play. Play more frequently the passages that are easy to play. Play more frequently the passages that are easy to play. Play more frequently the passages that are easy to play. Play more frequently the passages that are easy to play. Play more frequently the passages that are easy to play. Play more frequently the passages that are easy to play the p

those that are difficult to play.

ing, vital expression of the composer's

grown, not by standardization but by

acceleration on the part of the gifted

as an aid to knowing what is expected

of the modern player.

"It is not everyone that con be taught to sing, even gronting an exceptional gift of voice. To become a singer is impossible if you have no ear, for no mathematical combination will put that into you. Time and rhythm. cannot be taught; if you do not possess them as natural gifts you cannot acquire them; they are things to be developed, not learned."—Lillian Nordica.



No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. Can the following books be obtained,

"Musical Accompaniment for Moving Pictures,"

and such the Georgian Methods, The Errors:

Londow's Reced Origin Methods, 'the 'Reed

Origin Piques,'' and 'Choir and Choras of

Origin Piques,'' and 'Choir and Choras of

The Books you list may be had from the

publisher of This Errors; and prices will be

furnished on request.

Q. Our church origin, is only a small red

Q. Our church origin, is only a small red

furnished on request.

O. Would it be possible for you to supply information regarding the enclosed copy, later, it was a supply information regarding the enclosed copy, later, it would be inforced in the notice of the first when it slight have been used and house—I. T. A. The copy you cannot be entry illeviate, which is the anti-hom to the Magnificet for First West Copy, and the copy of the control of the property of the copy of the property of the property of the property of the property of the copy of the free that the Brevlary is not ambentic, while the "third Untalis" and Vattens Relition are sullently.

Q. For the past three years I have held a responsible position as organist of the Methodist Episcopic Church of our city. I play music of Methodist Discopic Church of the house of the hou

tion reparding such associations one requirements of ordinates our applying for members.

A. We suggest our applying for members of the such as the suggest of the such as the suggest of the such as the requirements by addressing also for requirements by addressing as to requirements by addressing the suggest of the such as the suggest of the suggest

beth organisations have chapters in various just of the part of th

Q. Is there such a thing as a duct book for pipe organ? If so, where con I secure one?—H. S.

for pipe argun? If so, where can I secure

A. We do not know of any duet book for
pipe organ. There are, however, a number of
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cured from the publishers of The ETCE.

9. I om sing of term means of reas of global can be harded and stocats pice stops and would meet handred and stocats pice stops and would meet handred and stocats pice stops and would be harder as used by thereter copysists. The can be also seen to be a superior of the can be a superior of the stop of

Q. Our church organ is only a small reed instrument and bos tecnty-one stops, of which I am enclosing a large-relate it for some interest of the control of

sing the problem. Should like troble coupler be

A. You do not list the pitch of the steps
inclined in the organ. No stops are of normal
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be used only when that energy a list of the stops on our church oryan. Just what combination of stops would be best suited for rocal solo accompaniment? Which of three stops combined would give the effect of the Vox Humonof—T.E.

A. We cannot suggest definite resistration for the accompanying of vocal soles, it belies for the accompanying of vocal soles, it belies that the suggest of the suggest of

O. We have a reed organ in our charch with the stops animed on the endowed hill the stops animed on the endowed hill pear on the stops, and which are used appropriate for use in (1) congregations of the stops of t

included in far list and the use of the seeds on a rect organi-T. J. J. J. J. On a rect of the seeds on a rect organization of the seeds of the seed

O. I am fourteen years of age and erry much interested in the organ. Breause of up flanning the property of the sons. I play the piano, although I never hare had any lessons nor any one to help me. I fet that if I could have the use of an orgas I would not need lessons. What second you will me to the work of the could be the work of the wor

vise me to do?—C. S. B.

A. Your letter does not indicate to us that you have a desirable plano technic as foundation of the conditions, we hardly know with a doi: of give you, unless you can secure a scholardly interest in content of the conditions, we hardly know with a doi: of give you, unless you can secure a scholardly interest in content of a graph of the conditions of the conditions of the conditions of the conditions of the condition of

Bands and Orchestras

(Continued from page 585)

to the nature of the central idea of the world look as a source for their ideals.

the portrayal of the soul of a composition as work under consideration. This is a he feels it. Nevertheless there are broad, thought that should be ever before the foundational principles which must not be musician who interprets his art to the publignored; and one of the first of these is lie; for he is the high priest to whom the that the interpretation must not do violence less privileged members of the musical

A Season's Schedule of Plub Events

In going through some old office corre- of this organization, as it must be for any Ask to see the marvelous new models now being dis-played by Conn dealers. Hometrial Easy payments. Write us for free book on whichever instrument in-terests you most, Mention instrument spondence we find this enclosure from a really successful enterprise. live club, "L'Etude de Musique," of Elgin, Illinois. Yes, with Winifred E. Adkins as sponsor, this club is so lively as to report September 24-"Music of the Indian" that for several years it has had a one hundred per cent attendance at all its meetings. So that anything it does must be of interest.

With this in mind, we give here, for the benefit of other clubs needing suggestions variety of interest in these themes, and also that the season is not crowded so as to be April 19-"Great American Composers" in the least wearisome. In fact, wisdom May 17-"Great American Artists" seems to be the watchword in the activities June 14—"American Opera"

Program for the Year October 20-"Negro Spirituals" November 24-"Origin of American Folk Music"

December 22-"Choral Music of America" January 19-"Patriotic Music of America" for an outline of events, the subjects considered in one season. Notice the wide March 22-"The Organ and Piano"

The Kitchen and the One-Lined Staff

By Dr. Orlando A. Mansfield

So general has the use of the five-lined Hence, in most modern scores, space is staff become that there is a danger of over-

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Those Key-Signatures!

By ALICE M. STEEDE

THE difficulty, for the young pupil, of The pupil names the notes as they are memorizing in their proper order the sharps played. Similarly, in the left hand, if the

and flats in the key signatures of the dia- thumb be placed on B and the same exer-

tonic scales calls for special attention being cise played, the fingers will fall on the

of E major, for instance, the reply is very

mane those in the stale of B major, the notes giving the names of the six flats, in answer will come, "C, D, F, G, A." That proper order. Incidentally, these exercises is, the pupil will give the sharps and flats can be used also as practice in wrist rotation the order in which the content in each of the content of the

and the pupir will give the smarps and the card individual scale. It is obviously much betindividual scale. It is obviously much bet-

ter that they should be memorized in the just as the key-notes of the scale follow one

logical order in which they are always another at a distance of a fifth, upwards in

given in the key-signature. To this end, the scales with sharps, downwards in those

the following exercise will be found of with flats, so, naturally, the new sharp or

same order. Will the wind, it will stay indefinitely.

it don't count at all. Too much fuss is made of the individual interpreter

as against the individual work. I think people are far too keen on the in-

terpreter and not nearly keen enough on the composer. Although a pianist,

I never was so much interested in pianoforte music as in orchestra, choral

"Music really belongs to the person who writes it. We people who play

saved by writing upon one staff the part looking the fact that at different periods for percussion instruments which have no of musical history staves consisting of from fixed sound. Among these may be mentwenty-five lines to one line have been em- tioned the bass drum, the cymbals, the side ployed in the service of musical notation. or snaredrum, the triangle and the gong. In the Middle Ages, a stave of eleven Thus in most editions of Mendelssohn's lines, from which all our later staves are derived, was employed to represent the will be found written on a single line. sounds of ordinary human voices. In the These "effects" are, in orchestral language, later Middle Ages, organ and other early commonly alluded to as "the kitchen." keyboard music was written on a six-lined staff; and the four-lined staff is still em- that make interesting study. ployed in the music of the Roman Church.

Owing to the increased variety of instruments included in the modern orchestra, it became increasingly difficult to express all tones to be rendered, on one page, even if one staff were occupied by only a certain class of instrument.

flat of the key-signature follows in the same order. With this order of keys and

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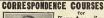
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THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



The Violinist's Right Wrist By George Lehmann

PRACTICALLY all serious teachers most billiard technicians. He is an armless difficulties that seem to demand the nicest upper arm achieving what only a supple strive in various ways to bring about player. That is, both of his arms were accuracy and effectively the first supposed to be capable of) no visit is supposed to be capa that freedom and agility of the wrist amputated at the elbow when he was a boy, the other hand, however, the fact still rewhich is generally regarded as imperative in a misfortune resulting from an accident in right hand technic. Flexibility is strongly a saw-mill. Deprived of both hands and vate a supple and dexterous wrist will alemphasized, even in the early stages of forearms, he nevertheless acquired the tech- ways labor under serious disadvantages in the pupil's development, and special exer- nical skill which placed him in the front everything appertaining to the technic of cises are recommended which, it is hoped, rank of billiard players of the present day. will further this much-desired physical con- The most delicate "nursing," the most diffiwill there this and research physical coll difference in an angular than the difference in the majority of cases, more or less highly-trained wrist, Mr. Sutton makes poshand technic. helpful. But what seems to be either neg-sible by the use of the upper arm, aided by

That an active wrist is required for the lected or misapprehended is the correct a simple contrivance which enables him to execution of certain styles of bowing is unapplication of wrist-activity, with the result hold and manipulate the cue. Thus, appar-questionable. And that a supple wrist plays that the pupil is led to believe that, under ently, this accomplished gentleman shatters a vital part in right-hand technic is equally all circumstances, the wrist must be not all theories of wrist-technic-for the simple only relaxed but also active. reason that he has no wrists!

That the wrist plays a major part in right-hand technic is not disproved by the fact that some excellent and even eminent violinists have mastered the intricacies of bowing despite a poorly trained wrist. Such players prove only that talent intelligence and perseverance can accomplish wonders.

A Transference of Sensitivity

that of Mr. George Sutton, one of the fore- physically possible for the arm to surmount with a rigid arm (muscular activity in the

bowing. And, with this clearly understood, let us see how and when and why the wrist or should not, function.

certain. But what we must recognize is the fact that some bowings that seem to require a relaxed arm and an active wrist can be brilliantly executed without any par-THE only explanation, perhaps, for Mr. ticipation of the wrist. Staccato bowing, Sutton's astounding efficiency is that he for example, the despair of so many players, Wrist-activity, under such conditions, reexperiences in his upper arm the same, or presents a physical problem which admits similar, physical sensations which the more of at least two solutions. When played in and perseverance can accomplish wonders.

No more remarkable case evidencing what fortunate player experiences in his wrist, an extremely rapid tempo, it would seem to talent and intelligence can accomplish in In any event he, like some of our able viorequire wrist activity resembling a quiverovercoming physical disabilities exists than linists, has definitely proven that it is ing of the hand, but that it can be produced

than did Henri Wieniawski.

But what more especially interests us at the present moment is not the physical possibilities of either arm or wrist but rather the conditions under which the wrist should

A supple wrist, it is agreed, is essential in violin-playing, but this does not mean that wrist-activity is constantly required. It is a serious error, for example, to employ the wrist in crossing over three or four strings, as in the following illustrations:

sults in accentuations. It hampers instead of promotes efficiency in crossing the strings, and the perfect legato aimed at is impaired. The desired flow and continuity of tone do not call for any activity of the

(Continued on next bage)

Jenö Hubay's "Musical Afternoons" By WILLIAM SAUNDERS

OLLOWING the example of Franz in Budapest, have paid homage to the few, if any, Hungarian violinists of virtuoso must also be recorded that, as an executant, such is more formed to the processor Engence (or "lend", vectoral virtuoso on one or more of these rank, who have not been influenced by his he stands as high in the realm of concerted the processor of the as he is more frequently and affection- occasions. ately called) Hubay some time ago in- Jenö Hubay not only was born a musiaugurated a custom of giving, in his beautician, but actually, in a manner of speaking, ful and palatial home on the banks of the he was born into the musical profession, his Danube in Budapest, what are known as father, Karl Hubay, having been violin pro-"Musical Aftermone" These functions fessor in the Pesth Conservatoire and take place on Sundays and only members Kapellmeister of the Hungarian National of the highest aristocracy, and artists and Opera. Jeno naturally received his earliest scholars of super-eminence, are given entrée. instruction in music from his father, and he To receive a much coveted invitation con- first appeared in public at the early age of stitutes a distinction of no mean order, eleven. He was not allowed, however, to The hostess, Countess Czeorián, receives continue as a prodigy and, from the age of her distinguished guests in truly regal style, thirteen, he studied at the Berlin Hochschule in the magnificent entrance hall of the under Joachim, his maintenance, during mansion. The guests of honor usually are that period, being provided by the Hunthe Regent and Madame Horthy and the garian State exchequer. What Joachim Archduke and Archduchess Joseph and the thought of young Hubay's ability it has Archduke and Archduchess Joseph Francis, not been possible to discover. In his letters The guests, numbering usually about one Joachim apparently ignores him entirely, hundred and eighty, assemble in the gor- Yet, only three years after leaving Joachim, geous music-room, around the white grand Hubay appeared with conspicuous success piano, and in the adjoining rooms, which are at the Pasdeloup Concerts in Paris. There, literally museums of art treasures. There, he first made the acquaintance of Vieuxside by side, one may see the highest dig- temps, whose intimate friend he became, and nitaries of the church, members of the whose works he edited. Hubay also comdiplomatic corps, and the most distinguished pleted a number of the master's unfinished

comparatively large, invariably mixed, yet And Musical Notables

"Musical Afternoons" at Hubay's and, from native city, a post made vacant by the time to time, such world-famous musicians death of his father. His respective tenures as Mascagni, Kleiber, Weisbach, Richard of these posts have been, to say the least, Strauss, Kiepura and Jhusny, when staying highly distinguished; and there are today

representatives of Hungarian literary, scien- pieces, after Vieuxtemps' death in 1880. tific and artistic life. The gathering is

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TENÖ HUBAY

As a composer, also, he takes a high position; and his works range from mere instrumental studies to concertos and symphonies, most, if not all of them, in the Hungarian idiom; and from songs to operas. Amongst the latter, "The Violinist of Cremona," "The Village Stripling" and "The Loves of Lavotta," have brought him TT WAS IN 1882 that Hubay became fame, both at home and abroad; while his Scenes from the Czardas have carried many Brussels Conservatoire; but he relinquished of the typical Hungarian national tunes far THE LATE Count Albert Apponyi that post in 1886, in order to take over the beyond the walls of the native inns, and of Tracely missed one of these exquisite professorship in the Conservatoire of his the extreme boundaries of the country itself,

The Man of Parts

music as he does in pure solo work; and, both in Brussels and in Budapest, he has founded and led several quartets from time to time. But, to revert to his "Musical Afternoons," he has proved himself to be the possessor of still a further talent, which, to exercise successfully, is perhaps even more difficult than that of playing the violin. This is his genius-for genius indeed it is -for filling the rôle of host in a manner that leaves his guests with sweet and kindly memories of having passed the time in his home and company, comfortably, enjoyably and at their ease. And no one who has experienced the warm welcome, or moved in the richly artistic atmosphere of his hospitable home can ever forget the pleasure derived therefrom.

Hubay no doubt is still the embediment of the spirit of aristocracy, but it is the aristocracy of talent and culture that he affects rather than that of mere birth and wealth; and no one whose credentials entitle him to an entrance into that aristocracy will ever, upon any other grounds, be excluded from the genial and generous reception to his heart, hearth and home. He is an artist in every sense of the word, innocent of all pettiness, ignorant of envy, and entirely uninfluenced by the mean jealousies that affect so many members of the artistic tribes-a great personality and a perfect OF HIS EMINENCE as a soloist example of that subtle and not easily definenough has been already said, but it able entity, a born gentleman.

wrist. The stroke, in all such bowings, others of the German school of violin-playresembles that of drawing the bow on one ing, decidedly poor and unreliable. Long, string meanwhile accommodating the height rapid and brilliant staccato passages he was of the arm to the string on which the bow unable to execute. In every other respect, is engaged. Thus, in the foregoing illus- his right-arm skill was superb. In other trations, the arm is simply lowered as the words, his own manner of employing the bow passes from string to string. The wrist bore no resemblance to that which he reversed changes in the height of the arm advocated at the Hachschule. would occur were the how required to pass What, it will be asked by young violinists

from the E to the G string. rom the E to the G string. of the present day, was this so-called An entirely different question arises when "Joachim Bowing" which was taught at the bow is required to pass back and forth the Berlin Hochschule for many years? It over any two strings, as in the following is easily described.

THE ETUDE



Here, especially in a rapid tempo, the requisite legato demands a well-controlled, functioned laterally—in other words, sideintricate functioning of the wrist-somewise-instead of with an upward and downthing altogether too fine and delicate to be ward movement of the hand. This puerile assigned to the arm. And similarly, but theory was solemnly accepted as a great not in the same manner or degree, a supple discovery, and students were led to believe wrist is required in changing from down that such lateral wrist-work was the true to up bow or the reverse.

For the cultivation of a flexible wrist, already stated, however, nothing short, sharp strokes at both the point and the heel of the bow have always proven ex- had acquired his skill by means of lateral ceedingly helpful, but these extreme por- wrist work. Under both Böhn and David, tions of the how are Lardly to be recommended to any but more or less advanced right hand technic that have endured since players. Short, sustained strokes at, or about, the middle of the bow best meet the all probability, personally experiment with requirements of the average player, and the physical exercises which his assistants such wrist work is most fruitful when it is demanded of all students. Had he done so, confined to the A and D strings.

Many years ago, when the writer of this of such lateral wrist work. article pursued his studies under Joachim, When the present writer was first admit-the latter insisted that all students at the Berlin Hochschule be thoroughly trained ed and dismayed to find that many students in what was designated in those days as the were suffering from various afflictions of "Joachim Bowing." The true origin of the right hand. He had never heard of this astounding theory of bowing remains this so-called Joachim Bowing, and he was unrevealed to the present day, and how so unable to account for the semi-crippled congreat an artist as Joachim could have been dition of so many players who had enjoyed induced to experiment with such an illogi- the seemingly great advantages of training cal method of training the wrist is difficult at the Berlin Hochschule. But he soon to understand. All the more difficult is it discovered the cause of the prevailing disto understand how the so-called Joachim ability and unhappiness. It was easily Bowing could have been fostered to the traceable to the lateral wrist-movement point of an obsession when it is considered mania, that nothing in Joachim's right-hand technic indicated that he had ever subjected himself Berlin Hochschule since Joachim passed to the kind of wrist-training of which he away. Today few students, if any, are obviously approved. Joachim's right-hand seen in the streets of the German capital, technic was beautiful, highly developed in grimly persisting in a lateral movement of every style of bowing except staccato, this being, like that of Wilhelmj and many

> Special Bowings and Fingerings By EDITH L. WINN

In Foreign conservatories there is un- the artist, the more careful he is to mark usual prejudice against editions with spe- the music clearly." Auer's markings are cial bowings and fingerings. In Germany practical, pedagogic, sound, but Kriesler's the Peters Edition, if available, is pre- are often hard for the average hand, and ferred and the David Editions condemned. impractical. That is probably because he Each teacher marks the music with his own also has a large hand, too large for the bowings and fingerings. The Beethoven average fingerings. romances and the Tartini sonatas were The pupil needs to study bowing and artists, he says, 'Well, it might be so.'"

The first realization of certain masters' insistence on special bowings came to the writer when she was studying with Bernhard Listeman, once concert-master of the Boston Symphony Orchestra. After lending her his music so that she might mark

Lateral Wrist Work

THE "IOACHIM BOWING" was an

prolonged exercises in which the wrist

secret of Joachim's beautiful bowing. As

Joachim's own bowing indicated that he

Joachim was taught the same principles of

the days of Spohr and Rode, nor did he, in

he would surely have learned the dangers

Many changes have taken place at the

attempt to achieve great skill and flexibility of the wrist by means of rigid and

bowed and fingered differently by various teachers of the same school. That led me to wonder if Joachim himself was con- who spent twenty-five years at the New sistent. Inquiring of the second violinist England Conservatory, is very reliable as of the famous Joachim Quartette, I was to markings. His knowledge of average told that "Joachim says one thing one day literature and simple bowings and fingerings and another the next. Sometimes, rather is very helpful, especially his knowledge than offend, if there is a difference among of the works of Bériot and the old classic sonatas like those of Senaillé, Locatelli and

Those teachers who know the value of good bowings and fingerings do not accept the markings of teachers who seem to have reputation but little knowledge of the her own from it, he said, "You have been difficult art of bowing and fingering. I marking music wrong, in places. I have have often felt that my well marked editions often found that students are careless when of student days were quite as valuable to I have lent them my music. The greater me as lessons from a fine teacher.

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The Great Adventure

By MAY L. ETTS

A RECITAL built about a spoken narra- marched on, and after several uneventful A RECEIVE dum about a sporter trive is always of much interest. Following days, Pearl saw in the distance, a 'Beautiful is an example of such a continuity, one that Isle'." (Student named plays Beautiful has been used very successfully at radio Isle.) and studio recitals.

"They spent many days on this 'Beautiful The numbers are: Curious Story, by Isle,' each day becoming more amazed at The number of care Currous Story, by 1slc, each day becoming more amazed at Heller; Mord, day one by such a committee the entrancing beauty of the woods, lakes poser as Schubert, Schumann, Sousa, Gur- and gardens. Theims thought 'An Old It, Spauding or Rudle'); Beautiful Isle, Palace, hidden deep in the woods was the by Cooke, An Old Palace, by Cooke, Butmost beautiful spot of all." (Student plays terfly, by Merkle; Hungarian Dunce, by An Old Palace.)

terfly, by Merkie; Hungarian Indic, by An Old Fadec.)

Brahms, Kleminiche, or Moszkowski; "It was while in the gardens of this old Wild Horzeman, by Schumann; Goir palace that Clare tried to catch that gor-Home from Dovidsk's "Symphony from the geous "Butterfly" for her collection at home.

New World," or Going Home, by J. Marg
(Student plays Butterfly.) "It was while in the gardens of this old

stein; Farewell, by Baumfelder or Adieu. "Of course, they became curious to know what was on the other side of the forest, The following narrative is read by and decided to explore. Rita ran ahead teacher or pupil, the title, "The Great Ad-venture," being first announced. just in time to see a band of Gypsies, some playing, and others joining in a 'Hungarian "The scene opens around a fireplace. A Dance'." (Student plays Hungarian Dance.) group of boys and girls who have just re-

"Suddenly what appeared to Ernest to be a 'Wild Horseman' dashed into the clear ance, from the other side of the forest.' (Student named plays Wild Horseman.)

"But he wasn't a Wild Horseman; he was a messenger who brought to the Gypsies news of that part of the world from which our adventurers came. They listened, while hidden in the bushes, and became to go, they heard from afar strains of very homesick. Rose cried out, "I wish music. Selma was first to recognize the we were 'Goin' Home!" (Student named (Student plays Goin' Home.)

March.) "Then they realized that, more than any-

thing else, they wanted to see their parents, and then, filled with an urge to seek their homes and friends. So with Margaret bid-adventures, followed it. It seemed to go ding the Beautiful Isle 'Farewell,' they on forever, and they were unable to keep started on their homeward journey." (Stuup with the paraders. Nevertheless, they dent named plays Farewell.)

* * * * * "The violin is perennial. It grows old with its perpetual youth. There is no reason why it should ever wear out. It sings over the graves of many generations. Time, that sometimes robs it of a little varnish, has no power over its anointed fabric."—HAWEIS.

stirring rhythms of a 'march'." named goes to piano and plays March.) "They waited for the parade to pass by

turned from the most exciting and thrilling

adventure have come to tell us about it.

assures us that it is a very 'Curious Story'."

Marie, who was the first to hear about it,

(Student goes to piano and plays Curious

"One day while they were just starting

out on a camping trip and wondering where

by Karganoff.

Odd and Even

By Sister Mary Charles

each one must study for himself.



Here the right hand plays three notes while the left hand plays two. This can

rhythm when putting the parts together, formance be assured. Forcing the rhythm so as to make one part fit the other gives a disagreeable effect of

In playing two against three some pupils find it advantageous to count as follows: One, two and three, four, five and six, as shown in the following passage from a Chopin Etude (A):



the effect being almost as if it were written

After the place of the second eighth note has been definitely located, the tempo may be increased, each hand playing its part independently and as accurately as if playing alone. After this has been accomplished there need be no further attempt to locate the tones mathematically. The whole should be played with entire freedom and spon-

When four notes are to be played against three, we may give three counts to each note in the right hand and four to each in the left.



In this Prelude of Chopin, Op. 28, No. 8,



IN LEARNING to play two against three we have a triplet of three sixteenths in the bass played against four thirty-seconds in Take a group of notes like the follow- the treble. This clashing of opposing rhythms produces the strong feeling of unrest indicated by the composer in marking

the tempo molto agitato. In one of the Cramer Studies (in D maior) we also find several examples of two notes against three, and four against three. Here is a typical measure:



while the left hand plays two. This can be reduced to a simple mathematical problem by counting two to each note in the right hand, and three to each note in the left (B).

Practicing thee groups with each hand Practicing thee groups with each hand spearately until the pulying becomes automatic and so secures the desired and the problem of the probl



rhythm. Perhaps the easiest study for advanced pupils in playing two against three itchpein's Euded, Op. p. 5, No. 2 (A):

"" differ slightly in size.



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I. G.—Geronimo Barnabetti worked in Paris
towards 1850, where he made some excellent
violins. He used a yellow or oil chestunt
varnish. His labels are surmounted with the
monogram, "J. T. L.," of the firm J. Thihouville Lamy.

Christiani, in his "Principles of Expression in Piano Playing," says: "In this well-known etude, either the accents are wrong when given in accordance with the present time, or the allowers with the present time, or the allowers time is school time, or the allowers time is cordance with the drybun." Compare the cordance with the drybun. "Compare the cordance with the drybun." Compare the propose school time, or time is made by everyone who plays the Etude correctly—made, perhaps, 300 h your own within adde time of string).

Mich of the mult addressed to the Violinist's Etude consists of scritten described in the Australia and India of old violina. On the basis of these, the scritten ask up to fell them it would not one of the consistency of the them of the consistency of the cons singering by studying well-marked visin studies, technical cut-there are all studies, technical cut-there are all studies are the same passage on a fungered in different ways, all of them efectives. 3.—There is no reason with a function of the same passage of the sa

VIOLIN QUESTIONS

Answered

BY ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Prench. Visita Maker:

Prench. The Maker of the Maker of

German Makers.

E. R.—The violin you inquire about is ridentity a production of one of the medera for
dentity a production of one of the medera for
early and the state of the state of the state
are many such makers, and it is difficult to
find details of their lives. You might write to
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Washington, D. C. They no doubt end arrant
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Violin Wood.

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Lest We Forget

THE ETUDE

Piano Recital

Grades 3-4

Grades 4-5

found for keeping finished pieces in mind, and which was suggested by our teacher, is the plan of keeping a little box near at hand, into which we place the name of the piece just learned, written carefully by the pupil. When we have a so-called "recital," the box is passed around and each person present draws out a slip in turn; and, as the name of the piece is read, we are entertained (?) by hearing it played. It is surprising what a thrill a child gets out of this game.

During spring vacation, last year, we invited a friend of our little daughter for a few days with us, the understanding being that the first thing every morning each girl should practice half an hour. After that they were to be left to their own devices. On the first morning, as I was leaving the house for an all-day trip with one of the boys, I said, "I'll be glad to be a 'lady at a recital' when I get back, if you care to have me." Little did I know what I was starting. When I returned, at about four o'clock, those girls had most of the chairs in the house in rows, and the boys, myself,

By IRENE S. DEIST

the position of the white keys to be used is most helpful.

The two groups of white keys used are a and the right in the second group is used. In the C-sharp scale the white key to the right of each group is used, thus:



As the thumb is used on each white key, this plan is a means of guiding it, and

ONE OF THE BEST schemes we have expected to make the appearance of an audience. After three or four pieces the boys escaped on one pretext or another: the maid said she felt she must get at the dinner: and the little boy from next door, aged four, and I were left holding the fort. letter in which she stated briefly that she

Finally he said, "Say, am I supposed to just-just sit here?" The girls played everything they knew and some things they didn't know; and I was pressed into service to take the bass or treble of duets of which they knew only a part. The program took an hour and ten

The next morning I again left for the day, purposely saying nothing about any further recitals. But I had reckoned without my charges. This time when I re- avoided the piano as though it were a pest turned, not only were the chairs in rows, but on each was a carefully printed program. I gave one look and ran upstairs

SOME MOTHERS will say that it is easier to manage girls than boys, and this is probably true; but then most of us A Helpful Hint in Geaching this is probably true; but then musical are perhaps more interested in the musical education of our daughters and consequently work harder with them. Two boys of my acquaintance have had a

The Male Problem

chance, musically speaking, ever since they In Teaching the scales of B, F-sharp were five or six years of age. There has and C-sharp major, a little sketch showing always been a piano in the house and a phonograph, and someone who could play songs for everyone to sing, or marches if they wanted to be soldiers. They have alhalf step apart. In the B scale the left of ways had two lessons a week, which is certhe two white keys is used. In the F-sharp tainly advisable, from a teacher with an scale the left white key in the first group imagination, which is highly important; and they have practiced, not the required amount a day always, but usually a fair while Brother amused himself with his amount. They have not practiced every day. There have been many times when they didn't want to practice and couldn't be from her room above) he complained up persuaded to do so. About the time they the stairway: "Gee whiz, Mom, it's a 'gyp went away for their first summer in camp, -he's had the piano ever since breakfast, so that their mother was in a position to consider them in perspective for a few children music lessons that they may besmoothness is secured in a minimum of weeks, she decided that she was not getting come professional performers. We do not "I took to the piano first because my

And a Happy Solution WHEN THEIR wonderful summer was about over, she sent them a joint

had decided to meet them half way on the study of any art. business of practicing. From that time on -the older brother was ready for Intermediate School-until they entered high school, they were to take music lessons and they were to practice. After that the matter was to be in their own hands. They minutes; and I must confess that I became came home and went at their practicing high school. True to form, they dropped their music and became "men of the world" contain the following items: the day they became Freshmen. Both -for a while. Then the younger one began using his spending money for records for a small phonograph belonging to the children for my mending basket. When the recital ended, I had mended twenty-two pairs of socks. had records, and began playing them on

the piano.

Meanwhile the older boy was "tooting" a saxophone or a clarinet on the third floor, and often there was a terrible din when both got into the living-room at once. Finally, firm in the conviction that it was not expected of him, perversely, Big Brother began playing the piano again, Now scarcely a day passes without some enthusiastic attention being given to the piano, and his family is entertained with everything from Go-U-Northwestern to

Massenet's Floria But complications have lately arisen. Frequently both boys want the piano during the short time they are in the house. On a recent Sunday morning the player of popular music waited patiently for half an hour usual ramblings. Finally (and this was music in his mother's ears as she listened

And this is enough. We do not give our

the maid, and a little neighbor boy, were boys as she had hoped to do, and she felt them to feed our vanity. We give them music that they may have something to do with their leisure. We want them to practice that they may have the discipline of endeavor, the experience of concentration the joy of accomplishment and the cultura advantages to be gained from the serious

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as far with the musical education of those ask them to practice that we may exploit mother wanted me to."-Percy Grainger,

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When the Piano Sings Legato

By Josephine Menuez

AWISE CRITIC once said that the carefully to the quality of tone he is pro-chief aim of a pianist should be to ducing. chief aim of a planist should be to decline, make his audience forget that the Another great obstacle to a good legato plano is an instrument of percussion. If being incorrect fingering, the proper fingers plano is an instrument of percussion. It compares may be true, very few players, either amateurs or professionals, really succeed in activities of professionals, really succeed in activities. complishing the desired results. For a For, even where the fingering is indicated complishing the desired results.

singing legato, which should be the foundation of the printed copy, it can at best be only tion of all piano playing, is all too seldom approximate. There is a great difference heard among concert players and very in the shape and size of hands, length of rarely among amateur

In the first place, the tone must be proin neaver passages tress may be rem-forced by arm pressure. All young pupils if possible, under one hand position, and, have weak hand muscles and those which if it is necessary to shift, this can nearly Therefore he finds it easier to play each starty; and in many pieces it is better to allowed to continue, it will soon be almost pieces of the continue an unbroken legato throughout the impossible to eradicate. The only remedy this purpose is The Robin's Lullaby by this purpose is The Robin's Lullaby by missible legato finger exercises, which must be played very slowly, with quiet arm, in measure fifteen, it is easy to carry the hard work on the part of both teacher and the effect of a cello. pupil before this becomes a habit; but half Perhaps the greatest enemy to legato,

Rapid practice being a distinct hindrance which the fingers cannot reach. to good legato, the pupil should practice A good legato, then, depends upon three each note, and should be taught to listen pedaling.

fingers, and so forth. An excellent device, which should be learned early in life, is duced primarily with the fingers, although that of slipping fingers upon a key, as on in heavier passages these may be reinserve to raise the fingers are particularly always be achieved by neatly slipping to so, the upward motion being almost unknown in the child's previous experience, the legato. A change of hand position is Therefore he finds it easier to play each correct at the end of a phrase, but not necesthe fingers being curved and raised as legato throughout the whole first part of high as possible. It will take months of the piece, thus giving the left hand melody

of the battle is won when it is achieved, strange to say, is the legato or damper Tones produced by a firm, even finger touch pedal. This should not be used until the last much longer than those produced by piece is fairly well learned and can be last much longer than those produced by proce is large was acquired and call not a weak, superior in quality. As Lhevime citen said in his master classes for plants, "The tone lies at the bottom of the keys," and should be used, aside from reinforcing David spacific bales a distinct hindrane.

slowly enough to get a clear impression of things: the touch, the fingering and the



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Medid William

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2.—Vurious booklets dealing with melody writing have been published, one of the best of these helm "Melody Writing and Ear Training" by Frances M. Dickey and Eline French. It may be secured through the publishers of Trag Erruds.

The Erron.

Seeking the Tone Beautiful.

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and in a three-matter measure you would be supported by the composer. A. The plaints it an a dass orchestrae uses the regular score but he takes the noise as written duples.

Ex. 8

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Sousa Personalities

LARENCE J. RUSSELL, who was the librarian for the Sousa Band-for many years, told, in the "Music Lovers' Guide" for November, 1932, of the things about John Philip Sousa which en-deared him to his men. Mr. Russell was a Williams College graduate and before joining the trumpet section of the band was a Superintendent of Schools in a sizeable New England community.

In speaking of the formation of the Sousa Band he says:

"His idea was to assemble a concert band which would combine the finesse of a symphony orchestra with the virility of a military band. This he secured by having fully one-half of the band woodwind, including the larger and less familiar instruments of this choir, and the remaining hali of the band brass and percussion. He also introduced the harp for light accompanying effects. In using his band to accompany singers, violinists or pianists, he employed the woodwind group with just a touch of brass and percussion."

Regarding Mr. Sousa's relations with the members of the band, Mr. Russell says: "Although Mr. Sousa held the commis-

sion of a Lieutenant-Commander in the United States Navy and the degree of Doctor of Music, to the members of his band he was always Mr. Sousa; and everyone connected with the organization would do anything in his power to further Mr. Sousa's interests. In traveling, Mr. Sousa was a very approachable man. On the morning railway trips a member of the band always felt free to stop at Mr. Sousa's seat in the center of one of the coaches and chat about the weather, politics, music or one's family, and always found him helpful and inspiring. On a long ride Mr. Sousa would often wander through the coaches with a personal word for each member. He League was established by THE ETUDE was solicitious for his men's welfare and in- MUSIC MAGAZINE, which for over fifty sisted that they be accorded the same treatment that he expected for himself. He never released a man because of advancing years, but kept his men as long as they wished to stay with him."

His relations with the public were unusually cordial:

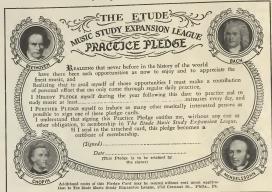
"When reporters sought an interview be at once put them at ease and supplied them with whatever information they sought. He would listen to young performers, advise and encourage them, read composers' scores and often, if meritorious, have his band play them. He was glad to greet visitors and, although tired after a day's travel and pair of concerts, would autograph program sheets and music until the janitor insisted that everybody leave the stage so that he could lock up the hall for the night.

"Mr. Sousa always kept faith with his public. If he advertised a band of sixty-five musicians, he had sixty-five musicians; and if he was billed to play a concert at a certain time he would spare no expense to have his band on hand ready to begin, if it was humanly possible. Once his personal manager showed him where he could save several thousand dollars on a tour by having two of his musicians double on clarinet octet to the footlights for a special number. 'Well,' replied Mr. Sousa, 'in that case they won't do the best kind of clarinet playing nor the best kind of saxonhone playing, You had better engage two good clarinet players and two more good saxophonists.'

"Mr. Sousa usually made quick decisions, but, if not quite sure, would 'think it over.' Generally the next morning he would have heard—D. C.—and then ends at Fine. a definite answer ready. His favorite recreations used to be riding and shootinghe was one of the best trap shooters in the ride or shoot, but he took daily walks.

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Music Extension Study Course

(Continued from page 586)

TUMBLEBUGS " " By. BERNIECE ROSE COPELAND

Miss Copeland's novelty for Junior Etude A little piece in gavotte form, to be played

none too graceful tumblebugs. text.

The accents in measures 3 and 4, 7 and 8, In the second section, beginning at the and saxophone—so as to bring a saxophone 11 and 12, and so on, should be exaggerated end of measure 16, the left hand carries the ness of rhythm suggesting the movements phrased exactly as indicated. of this awkward heetle.

The character of the composition changes in the second section beginning at measure 25. Here we have slower tempo and a legato theme to be well sustained. After the second theme the first one is again

country. After an accident to his left tions, but his Semper Fidelis is perhaps the shoulder some years ago he was unable to finest example of the military march and the title, Ever Faithful, symbolizes Mr. "Mr. Sousa's The Stars and Stripes For- Sousa's life-faithful to his public, to his ever is the best known of all his composi- band, to himself and to his God,"

DAINTY PUSSY WILLOW By OLIVE P. ENDRES

pianist opens with figures divided between very daintily and with nice contrast between the hands in such a way as to suggest legato and staccato. There are fluctuaoptically, as well as aurally, the antics of tions in tempo, all clearly indicated in the

to create and emphasize a certain clumsimelody. To be effective the piece must be

SNOW FLURRIES By HAROLD LOCKE

In this grade three piece Mr. Locke sets a nice little problem in pianism, for the solution of the student. While the left hand carries legato dotted quarters, the right supplies little figures in two-note phrases which begin on double notes and are tossed off on single notes. The second section, in the relative minor key, contains diatonic legato passages for the right hand, inter- in C major. The tempo is in waltz more spersed with short phrase groups. The second section is in the form of a tarantelle. throughout.

The piece should be played at fairly fast tempo and with sufficient lightness and delicacy to justify the title.

> A DREAM JOURNEY By MARIE HOBSON

A little piece in lyric style, in which a good, swinging six-eight rhythm should be preserved at all times.

The tempo is somewhat slow; but never theless, the composition should be played without loss of the sense of momentum. Technically, this number is very simple Musically it requires reflection, if it is to be played with significance.

SPRING GREETING

By C. C. CRAMMOND This waltz, for second graders, has the melody in the right hand for the first right measures, after which the left hand has it

for eight measures. The first theme is in F major; the second ment time and should be kept fairly even

The Last Hours of Frédéric Chopin

By JACOUELIN JONES

WOMEN, according to some reports, were The Abbé was patient. On the 13th of allowed to sing in the Roman Catholic October, four days before Chopin's death, Church for the first time eighty-four years the Abbé during his usual visit said to Frédéric Chopin, famous Polish composer and pianist; the rites were held at the Chapelle de la Madeleine, in Paris, October 30, 1849. Guy de Pourtalès brings this interesting fact to our attention when he describes the funeral of Chopin in his valuable book, Polonaise, "The Life of Chopin."

THE ETUDE

Music was Chopin's life. He came into a world of music. Exactly at six o'clock in the evening of February 22, 1810, when and extreme unction. he was born in a small village near Warsaw, Poland, the rustic viclins of the villagers on the way to a wedding were giving funeral. Among the musical numbers sehis mother a serenade under the windows! lected for the services was Mozart's "Re-And throughout his short life-only thirty- quiem," that beautiful composition which, nine years—music was his joy and comfort. according to W. J. Baltzell, brings into use Because of ill health and disappointments the "most powerful dramatic resources of

many of the thirty-nine years of Frédéric orchestra and voices to portray the spirit Chopin's life were filled with suffering and of the 'Mass for the dead'. loneliness. But how did this genius use It would have been impossible to have his sorrow? He brought his divine gift of given the "Requiem" without the aid of music into his suffering and loneliness and women's voices because many of the parts wove for us innumerable melodies of ex- were written too high for the voices of

last days to prepare him for death. It was Chopin that we owe this tolerance." Abbé Alexandre Jelowicki, one of Chopin's Besides "Requiem," other elaborate muthe sacraments to him.

understand them as you wish. I can see noth- of the Holy Cross. ing in confession other than the relief of a Even the death of Frédéric Chopin was

pupil brings his deposits and puts them in

amount is the president for the month; the

second largest depositor takes the next of-

fice and so on, the pupils being elected

because of the quality of their work. The

received for work for that month: each

opera, of a composer or a song, fifty dol- songs are read.

The occasion was the funeral of him: "My friend, today is the birthday of my poor late brother. You must give me something for this day."

"What can I give you?" "Your soul."

"Ah! I understand," cried Frédéric, "Here it is. Take it."

Weeping, Chopin took the Crucifix. He immediately confessed, received Communion

Chopin died on the 17th of October, but thirteen days were required to prepare the

men. M. Daguerry, the curé of the Made-Although Chopin did not apparently seek leine, says de Pourtalès, "put in two weeks the comfort of the Church during his un- in obtaining permission to have women sing happy years, the Church came to him in his in his church. It is to the obsequies of

childhood friends, who heard the confession sical compositions were heard at Chopin's of the young Polish genius and administered last rites. All the heads of the musical and he sacraments to him. literary world were present. The coffin
The Abbé and Chooin had been on cold was lowered while the famous "Funeral terms, but, when the ecclesiastic heard of March," orchestrated by Reber, sounded the gravity of his friend's illness, he was for the first time. During the meditation extremely anxious to see him. Three times which followed the descent of the bier, a in succession the Abbé was refused ad- hand was seen to throw on the coffin some mittance to the room of Chopin; but, when of the Polish earth which had been given Chopin heard that his old comrade was Chopin in a silver cup the day he left his native country nineteen years before.

Concerning his confession Chopin told The body of Chopin, except the heart, Jelowicki, "I should not want to die with- was buried in the cemetery of Père La out having received the sacraments, in Chaise. The heart was sent to Warsaw, order not to pain my mother, but I do not where it has since remained in the Church

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One of two rival village chapels had just got a new organ. A member of the other congregation met the caretaker leaving the chapel one day. "Ah reckon tha's gotten a organ," he said. "All tha needs now

"Aye," said the caretaker, "and all tha needs is a organ!"

"Nothing is really work unless you would rather be doing something else." -SIR JAMES M. BARRIE.

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By KATHERINE B. MORGAN

IN THESE times, when thoughts are lars. At the meeting each pupil brings his turned more often to banks than to music, music bank book and his deposit slips that

I have found a way to unite both. My the teacher has given him at his lessons

class is a bank, owned and operated by the from time to time and puts them in the

class members. The bank has open house bank. These slips are on colored paper,

once each month, and the personnel of the blue, for home work, white, for writing on

class make up the bank officers. At this music, and so on. They are made out just

the bank. The pupil having the largest NAME.

"money" deposited consists of the grades MEMORY WORK TOTAL ...

hour of practice, one hundred dollars; each The receiving teller who is elected for the

page memorized, two hundred dollars; each season does the adding, and the winner's

lesson counted out loud without being told, name is called out. After the bank meeting

one hundred dollars, willingness to play the pupils have to play the music they have

for company, without being coaxed, three memorized and received money for. Then

hundred dollars; writing the story of an the story of the operas, composers and

ADDRESS

open meeting of the stock owners each as slips to any bank might be.

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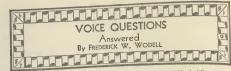
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The Twoor's High Notices, or collections, I have been a consistent of the collection of the collection

Choral Directing.

Q. I have been asked to organice a chorus
Q. I have been asked to organice and a list of
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books on directing and organiced
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Terasceneric Fiscon, Molloy, C. C. Blirchard
Terasceneric Fiscon, Molloy, C. C. Blirchard
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Coppolite, arranged by Stalmer, Swift Food
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Love Diversity, Liest, Intranced by Bornscheln;
Ackess Novitrue, William lester; Olt Under
Ackess Novitrue, William lester; Olt Under

Moon, Charles P. Scott; A Priace Cane a-Wooling, O. Merikauto (apecity the fibre-side of the Prince of Lorent Prince of the Four part; Secretary of Lorent Care, France Steep line, and the Lorent Care, France of the Prince Care, Pro-erick W. Woolell, Good Night, Good Night Franced by Paige A Foully Drum Corps, Pro-erick W. Woolell, Good Night, Good Night Free Mooth of Maning, The North, arranged by Harris; The Lightning-bug, Homer II, Woolell, Seping Chown, Kro. "Samon and Dellinh," Saint-Saitus; The Two Clocks, James H. Rogers.

Child Singers.

my bacapetence, I would appreciate say loy.

A. Generally speaking the coveraine his regarding the freshment of very young voter and the properties of the coveraine his regarding the freshment of the large larg

Humming Practice.

Humming Practice.

9. Will you please tell me too to get a get of the general part of

I tried to here them have open throats as the resonance in the upper near earlier, at the reconstruction of the resonance in the upper namely, the restance of the resonance of



There should be no movement of the jaw of tips between the utterance of the first and second syllahies. Close the lips slowly and lightly for the "M." without pulling or siffesing the tongue. The true "hum" should the

Pronunciation of "Jerusniem."

Pronunciation of "deranatem."

Q. Will pay dice me the correct pay

Q. Will pay dice me the correct pay

G. Will pay dice me the correct pay

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certain of the word you mention. The form

"In "But the "you in "south" in "such";

"In "But the "you in "such in "su

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THE ETUDE

The Appeal of Rhythm THE DANCING of any country is more easily understood than its instrumental music or singing. All dances of the Orient seem motivated by the same emotional, spiritual or intellectual impulses. All dance forms are built upon a common basis of rhythm, gesture, posture and interpretation. Therefore we can see a Chinese dance and be enthusiastic over it. whereas a singer might leave us cold. In other words, inarticulate rhythm is more pleasing than articulate rhythm. That which anneals to the eye is more easily grasped than that which appeals to the ear, because our ears are attuned to familiar sounds: and the new or strange sounds that we hear in the East do not fit in with any preconceived idea of harmony, Aside from all the alien sounds that Chinese instruments make, we must dwell a moment on the symbolism and artistry of the instruments themselves. The drums in China, as well as in India, are symbolic. They are used not only to set tempo or to emphasize rhythm but also, in a psychological sense, to create emotions, reactions or thoughts. No one who is sensitive to rhythmic hypnosis, can hear a persistent drumbeat and not be put in a mood as

desired by the player. Excited, joyous, exalted, depressed, or uplifted, we find ourselves swaved in time to the reiterated drum rhythms, and our thoughts are colored according to the style of drum playing that we hear. No other instrument has the power of the drum to quicken the imagination. We feel this immediately when hearing the distant drum tans announcing the approach of a military parade or a funeral procession. And the old Chinese musicians knew the power and magic of their drums and used them in their rituals and cere-

Instruments Works of Art THAT PERFECT artistry and beauty, which have manifested themselves in China's exquisite poetry and art, have also been shown in the workmanship of its musical instruments. No pains have been spared to make an instrument a thing of loveliness to the eye. When we occasionally see a highly decorated piano, we are not moved by any deeper sense of beauty; for we feel that the piano is better left plain. 1. How long has China had a systemized We depend upon the tone-quality rather than the outward elaborateness of decoration to get our effect. In fact the gilded, ornate and gaily painted pianos of the "Louis Period" of the French strike a trivial note. Gilt, rose-buds and cupids disporting with plump Venuses mean noth- 4. What are the noticeable characteristics ing on a piano case. But in China the idea is entirely different. The instruments themselves were considered worthy of pains-taking care; they are fashioned as objects

How do the Chinese show appreciation
of their musical instruments?

of intrinsic beauty, worthy to house the offices of music. Their decorative value alone adds an important part to the ensemble of color, form, and harmony of idea that make a picture complete

We have said that the Chinese invented the first organ. This is so, and its name is the "Sang" or "Sheng." It is of immense age and interest, since it is the father of present-day pipe organs. The original "Sheng" was about a foot long, with an air chamber and an arrangement of fourteen reeds; and it was played by a mouthpiece. We might say that the grandfather of the violin was the "Kin," or "Sh'in," a stringed instrument dating from the era of Fu-Shi, 3000 B.C. The strings are tuned to G, A, C, D, E, G, A; and, as we see, instead of the four strings of our modern violin there are seven strings. The system of characters, therefore, is much more complicated than the notation used by

A Complete Heritage

WITH THE TWELVE TONED bamboo-pipes, the "Sheng," or organ, the "Kin" or strings, the horn and the drum, we have the basis for all of the later developments of the immense orchestras of the present day, especially those orchestras in the modern picture houses, where large organs are used as an adjunct to music, The Chinese have a great number of instruments, but the lack of harmonic system has prevented them from being used as we of the West do. The theory of Chinese music is so different from ours that we cannot understand it, and the symbolism expressed in the use of the instruments is equally different; so we must preserve our respect for the art forms of an ancient people, to make its significance meaningful. After all, our approach to the subject of Chinese music must be through its historic. religious and literary aspects, rather than through its sound to occidental ears. The background of Chinese music is one of tremendous antiquity and the organization of its art forms was developed and perfected centuries ago. Therein lies its great ar-tistic and intellectual value to the student

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- How do the Chinese classify the sounds of nature?
- 3. When did the Whole Tone Scale origi-
- of the Chinese singing voice, os com-pared with that of the Occidental?

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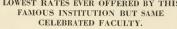
In a game in connection with this drill, and the key-signature.

counts have been separated. At first she should use only one type of notes in each example, such as quarter-notes alone, and so forth, then mix the note values. These are hidden about the room. The student who first discovers, puts together and plays correctly the greatest number of incomplete measures is judged the winner. He can easily connect these measures by observing the time signature, the notes

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A Bulletin of Interest for All Music Lovers

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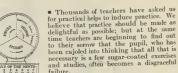
One of the meanest and most irritating forms of racketeering in America is that of One of the meanest and most irritating forms or racketeering in America is that of the magazine racketeer. By this we mean the fraudulent agent who goes brashly up to the housewife, often representing himself as a poor student or a needy man out of a job, collects a subscription fee for a subscription and then gets out of town as quick-

cents, postpaid.

ly as possible, never turning in the fee.

These unscrupulous individuals exist in all portions of the country. They take These unscriptions individuals exist in all portions of the contact, they take advantage of the kindness and the generoisty of people, knowing all the time that they are swindling them from the first moment of their contact. The National Publishers are specifically all the properties of the properti The ETUDE has a large number of legitimate agents and they have done a splendid work in securing subscriptions for The ETUDE. The ETUDE provides its agents with

-THERE IS NO SUBSTITUTE FOR PRACTICE-



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Musical Expansion League Campaign Practice Pledge" and

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What is most needed now is honest hard work at the keyboard in order to produce the glorious results that come THE ETUDE PRACTICE with beautiful playing. There is no substitute for practice.

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> Book and Lyrics by ELSIE DUNCAN YALE
> Music by CLARENCE KOHLMANN

An airship with its passengers and crew driven out of its course by a storm and forced to land on the Moon, provides the theme for this modern musical fantase Many amusing incidents occur, through the strange power of the magic Lamp of Re mance, that the Moon Witch contrives to steal from its rightful owner, the Moon Maiden. With such fanciful material to work upon, the composer has produced melo-dies which are romantic, appealing, and in-

The operetta is in two scenes: Act I, The Moon Desert, and Act II. The Moon Garden. The change of scenery is quite simple, the addition of grotesque flowers making the

principal singing characters are The Moon Maiden (Soprano), Evelina (Soprano)
Peggy (Contralto), and Miss Amelia (Mezzo Soprano), all passengers on the airship. The Moon Witch (Contralto), The Captain (Bass). The Poet (Tenor), a passenger, and The Moon Man (Baritone). Speaking parts are Sophia, the stewardess, the Radioman Jack. a passenger, and Sam the sailor.

Full directions for staging, lighting, costuming, properties, together with details of performance, are furnished in the Stage Manager's Guide which will be available for for those who desire them. A single copy this fascinating work may be ordered to at the special price in advance of publication 40 cents, postpaid.

"AROUND THE YEAR WITH MUSIC" SERIES OF Piano Collections

Be not misguided by Bryant's lines, "The melancholy days are come" in estimating the nature of the contents of this albun-Remember that the Harvest Festivals, Hallowe'en and Thanksgiving are celebrated a ume in a series that has elicited much praise from teachers and students in the carlie grades. The Spring, Winter and Sanatt volumes have been published and are bein used extensively—for teaching, as recraited material, and from which teachers may she recital novelties. The pieces in Autumn will be of intermediate grade, compositions of the best standard and contemporary writers. As the editors select and prepare this me

terial an opportunity is given teachers students and music lovers to place order for single copies at the special advance of publication, cash price, 30 cents, postpaid AMONG THE BIRDS



THE ETUDE

PLANO COLLECTION is only natura that many musical he given "bird" titles. The warbling of our feathered songsters i nature's most heauti-

ful music. Composers of piano music for students in the earlier grades have written hird pieces to illustrate rhythmical figures, such as Bobolink for the triplet, others have tried to imitate bird-calls, some have given convey various impressions of bird char-

Piano teachers know the interest young pupils have in hirds and many have given costume recitals with the program entirely devoted to bird titles. To supply the demand for easy grade material, the publica-tion of this album of bird pieces is planned. It will contain a generous selection of pieces in Grades 11/2 to 21/2, carefully edited and

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By ELLA KETTERER It was to be expected that such a successful method as Adventures in Music Land by Miss Ketterer would create a demand for a "follow-up" book. In answer to this demand. the same author, a book of melodious studies which will be useful as a second study book to follow any beginners' method.

Adventures in Piano Technic consists of

twenty-six short exercises, in Major and Minor Keys up to and including four sharps and flats. Each exercise is given an attract tive title to capture the pupil's imagination, and brief preparatory studies introduce the various problems which each exercise presents, such as grace notes, broken chords, finger patterns, etc. Attention is given also pedalling, accent, and phrasing.

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The carols in this group are not the conventional arrangements with the melody in-variably in the first tenor. These arrange-ments are made in the modern style popular with men's singing groups; each voice has an placed in the voice which can carry it with the best effect. The favorite English carols are included as well as English translaof the best known carols originally published

in foreign languages.

This publication will be ready in ample time for holiday rehearsals but during this month only single copies may he ordered at the special advance of publication cash price,

THE CATHEDRAL CHOIR A COLLECTION OF DISTINCTIVE ANTHEMS FOR CHORUS-CHOIR

Choirmasters, fortunate enough to have under their direction a competent choir with the usual four solo voices, will be interested in the amouncement of this new compilation of anthems selected particularly for such a

group.
While we intend to continue supplying easy anthem collections from time to time such as our recently issued Voices of Praise, we feel that there has been a real development in choir standards in recent years, and we are confident that many choirs will find useful this more advanced collection of our very best anthems which, while not necessarily difficult to perform, require a chorus with solo voices. The editors have been able to find a great many excellent numbers, by the foremost American composers, from which to choose the contents for this hook

A reference copy may be secured for your music library at the nominal cash price of 30 cents, postpaid.

VIOLIN VISTAS FOR FIRST POSITION PLAYERS (With Piano Accompaniment The average violin student usually spends a year or mor

mastering the first position, for with the first position comes the problem of holding the instrument correctly, developing the bow arm, and perfecting accurate into-nation. Until these fundamental phases of violin playing are comprehended, the student should not undertake the higher positions To supply interesting recreational pieces for this first year of study, our violin specialists have made a careful selection of violin pieces limited strictly to the first position,

and have arranged them in progressive order from the very simplest pieces, containing easy rhythms and no accidentals, to more advanced first position pieces. their easy playability and fluent melodies, have already proven their popularity with teachers and young players. The violin parts are carefully edited with bowings which "come out right," and the piano accompaniments are of a grade which may be played

hy a third year piano pupil.

A single copy of this book may now be ordered in advance of publication at the cash price of 40 cents, postpaid.

PIANO FUN WITH FAMILY AND FRIENDS

All down through the ages mankind has All down through the ages mankind has shown a tendency to leave for awhile that which is good, only finally to circle back again. In the last decade, it seemed as though the good, heart-warm, characterbuilding home life of the American people

been included in the purishing plans of the handled, of gens from such composers as Rabinstein, Floich, Massenet and others. The anumbers will not be diffilicult for the average well-trained drops and the second plans and the second plans are second plans. teachers as it makes many aware of the rich reward coming to one who is able to play the piano and thus gain personal enjoyment while giving pleasure to others.

The piano music in this volume will be such as may be played by any average pianist, or the student who has had two or three years of study. The contents provide oppor-tunity for taking care of large or small groups and present ideas for getting everyone in-terested in having a merry and an enjoyable time with others.

Advance of publication cash price is 60

cents, postpaid.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN

True to our promise we have ready for delivery this month both the Thanksgiving and Christmas cantatas announced in the September issue of The ETUDE MUSIC MAGA-As is customary, the special advance of publication price for a single non-return-able copy of either cantata is now withdrawn, hut, as these works are placed on sale, directors, and those having in charge the furnishing of music for the above mentioned feasts, may obtain single copies for examination under the liberal terms of Presser's "On Sale" plan. These are the works we take pleasure

presenting:

Harvest Home by William Baines is a cantata for the Autumn season or for Thankstata for the Autumn scason or for Danass merits prove to be "stream-inted tor travergiving services. It is secored for a choir or ing to success are discovered by publishers chorus of mixed voices, Soprano, Alto, Tenor and Bass. The text was selected and written detected from the Publisher's Printing Order of sected from the Publisher's Printing Order of

is, as the title implies, a cantata in the text of which the angels' song of Bethlehem is featured. Indeed the highlight of the work is the wonderfully effective closing chorus, "Hosanna in the Highest." The carol "O Guiding Star" is another featured number. There is a fine trio for alto, tenor and hass. trio for women's voices and the usual solos. All of the music can easily be rendered by the average volunteer cho hearsals. Price, 60 cents.

REWARDS FOR SECURING NEW ETUDE SUBSCRIPTIONS

Elsewhere in this issue will be found a list attractive premiums for those who care t devote spare time to the securing of new sub-scriptions for The ETUDE. This is pleasant work and will prove profitable to you. A list of other premiums may be secured through a post card request addressed to the Circulation Department of THE ETHINE

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It is of vital interest to us that no subscriber misses a single issue of The ETUDE because of its going astray in the mails, as the result of a change of address. Be sure that when you change your address, you give us at least four weeks notice in adv In that way you will receive each issue with-

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Philadelphia) used to say: When a patron complains, it is a sign that that patron is not satisfied, and we are in business to satisfy

people."
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Expect satisfaction in every transaction at "Presser's." If you don't get it we want to know about it at once. We are in business to satisfy our patrons. Satisfaction at "Presser's" is compul-

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DID YOU EVER THINK ABOUT MODERN TRANSPORTATION?

The engineers designing automobiles, air-The engineers designing automobiles, air-planes, locomotives, electric speed line cars, etc., have made great strides in stream-lining to avoid air resistance. No longer do they waste considerable percentages of the propelling motor power generated hy making un wieldy shaped conveyances push against wind

Publishers of today likewise avoid wasting rubishers of today incewise avoid wasing energies in trying to push into general acceptance, music works which do not find a ready reception with the profession at large.

Those works which by means of especial merits prove to be "stream-lined" for travel-

and pass. Ine text was selected and written
by the composer and the time of performance
the past month, there is opportunity to he
is about 38 minutes. The average volunter
come acquainted with a wide variety of music
choir will find this cantata well within its
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THE PUBLIC DECIDES

In a democracy, we like to think that the majority rules. And in some seemingly occult manner the majority knows what is best for itself. This is especially true of the music publishing business. Just try to

DID YOU EVER THINK ABOUT MODERN TRANSPORTATION (Continued from page 627)

OCTAVO-WOMEN'S VOICES, SACRED 20293 Eye Hath Not Seen-Gaut-Bliss. \$0.12 SHEET MUSIC-VIOLIN AND PIANO 5700 Adoration—Borowski.... 4 80.60 7607 Melody of Love—Engelsiana 3 .60 OCTAVO-MEN'S VOICES, SECULAR 15529 Marching Men-Ashford\$0.12 OCTAVO-MIXED VOICES, SACRED HARMONY Harmony Book for Beginners—Orem....\$1.25

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to

CHARLES HUFRTER

designation as a favorite composer of piano music.

the music publishing business. Just try to take some composition you have especial confidence in and by means of every conceive make it popular. If Mr. Public turns up his nose and holds his hands over his ears, you cannot coat his interest by any method, rear. They are all slaves to the infallible law of public decision. The piano pieces with the greatest human appeal step out of the ranks in an unessele mobile, eslects are

A FAVORITE

COMPOSER

The Typosome Physical Co. had the home of a laming the jets qualified composition by Carlos (Laming the jets) qualified composition of the problem of the pr the ranks in an uneamy manner. Strangery enough, the pieces the public selects are usually what the average music lover describes as "the pretites" pieces. No matter what the crities or the editors may think, the public and the public only, decides.

In order that our readers may know how the public has decided in the matter of the compositions added to the Presser catalog compositions added to the Presser catalog during the past ten years, we are giving a list of twenty-five in the order of the parentheses represent the grade. The Ara-bic numbers, the price. Any of these num-hers may be had for home inspection through the Presser "On Sale" system. If you want the entire list, do not hesitate to, write. We

35252 King of the Air Am I..

Compositions by Charles Huerter PLANO SOLOS

the	Cat. No. Title Grade 22557 Advance of the Scouts, March 21/2	Price \$0.35 .35	Cat. No. Title Grade 23111 'Neath Shady Trees	\$0.30 .35
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.40 .30) .25)	Cat. No. Title 2358 At Twilight 2517 Che-a-wan-ta. Robin 2534 Lovely Nigbt 2535 My Dearie 1552 My Reverie 2357 Where'er, Dear, You May Be 2517 There's That About a Rose.		Compass	Price \$0.40 .50 .35 .35 .36 .40 .50

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THE ETUDE MUSIC MAGAZINE

THE

TWO-PART SCHOOL CHORUSES

MEN'S CHORUS

WORLD OF MUSIC

(Continued from page 569)

LOUIS FERDINAND GOTTSCHALK veteran conductor and composer, died on July 16th, at Los Angeles, at the age of seventy. 16th, at Los Angeles, at the age of seveny. He first won a wide reputation by his leading of the company introducing Lehar's "The Merry Widow" to America. Gottschalk also prepared the music for "The Three Mus-keteers" and "Little Lord Fauntleroy," two Reteers" and "Luttle Lord Fauntieroy," two great theatrical successes of the late nineteenth century, and for the more recent "Four Horsemen of the Apocalypse."

THE CENTENARY of the birth of Amilcare Ponchielli, composer of "La Gioconda" and several successful but less known operas, and several successful but less known operas, has been celebrated by a Commemorative Conference at the Royal Academy of St. Cecelia at Rome, and by a special festiva at Cremona, his b-rthplace. He was educated at the Conservatory of Milan.

JOHN SEBASTIAN MATTHEWS, widely known organist and composer, died on July 23rd, at Providence, Rhode Island, where for eighteen years he had been organist of Grace Episcopal Church. Born December 11, 1870, at Cheltenham, England, he received his musical training from his father—for forty-five years the conductor of the Cheltenham Music Festivals—and from G. B. Arnold, organist of Winchester Cathedral. He came to the United States in 1891 and has done much to uplift church music.

THE DUBLIN UNIVERSITY CHORAL SOCIETY gave in June its three hundredth concert, with "The Erl-King's Daughter" of Niels W. Gade as the principal item of the evening.

W. GEORGE HOYEN, of Boston, who is conductor of the Little Symphony Orchestra of the Massachusetts Institute of Technology and a member of the faculty of the State Teachers' College at Fitchburg, was this summer awarded, for the third consecutive year, the annual scholarship to an American student of conducting, for work at the Mozarteum of Salzburg. Dr. Bernard Paumgartner, director of the Mozarteum, Bruno Walter and Clemens Krauss lead the classes in conducting at this famous school, a memorial to "The Swan of Salzburg."

"HARLEM HEAB'N," a Negro symphony by David Broakman, a composer of Holland had its world première at the Hollywood Bow on the evening of August 11th. Clarence Muse, known to the stage and screen, was leading soloist; there was a chorus of two hundred and fifty Negro voices; and Nino Marcelli conducted.

THE MENDELSSOHN GLEE CLUB of New York, one of the noted men's choruses of the United States, has called Cesare Sodero as the conductor of its present and sixty-ninth season. Mr. Sodero has attracted notice for his ability as a conductor of opera.

JASCHA HEIFETZ was the soloist when a new concerto for violin, by Castelnuovo-Tedesco recently had its première performance at the Teatro Communale of Florence, Italy, with Vittorio Gui conducting.

COMPETITIONS

PRIZES of One Thousand Dallars and Five Hundred Dollars are offered for compositions for symphony orchestra, and not to exceed twenty minutes in performance. The composer must be an American citizen under forty years of age; compositions must be in the hands of Swift and Company before December 1st, 1934; and the winning works will be performed by the Chicago Symphony Orchestra. Further particulars may be had by addressing "Musical Competition," Swift and Company, Union Stock Yards, Chicago, Illinois.

4----SCHUBERT MEMORIAL OPERA PRIZE, providing for a debut in a major rôle in a Metropolitan Opera Company performance, is announced for young American singers. The contest will be held in conjunction with the Biennial of the National Federation of Music Clubs in 1935, at Philadelphia and conditions of entrance will be an-

Around the World in Music

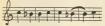
Frank's Keyboard Accidents By GLADYS M. STEIN

THE ETUDE

"Why, Frank, what makes you look so worried?" asked Miss Baily as Frank entered the studio for his lesson.

"Oh, I'm afraid of losing my position as pianist in the Boy Scout Orchestra. The director called me down several times at last rehearsal for leaving out accidentals. or putting them in, or something !"

That is quite a serious fault, Frank, but there is no reason in the world for your doing such things. Play one of your orchestra pieces for me."



your note book and put them in. The first much more modern. one is: 'The effect of an accidental stops While opera was being systematically is tied over into the next measure."

"I see where my mistake was, there," through the line, I guess."





"That's right. And here is rule three: In case an ottova mark is used, the higher accidental need not be rewritten but is un-

"Well, that's a great help, if I only remember. Now I hope I won't have so many keyboard accidents, because I want to stay in the Scout Orchestra."

LETTER BOX

N. B.—Unfortunately we shall not be able oprint Betty's nice program, as there are many letters to be printed; and her snapshot was taken in too bright a light to reproduce well.

France to hear and study music.

tation. He was Flemish, but the map has views. been changed since those days and Flanders Although the French people were quite has been absorbed by France.

the Kingdom in the twelfth and thirteenth tified himself with French music. centuries, as they wandered about from castle to castle telling the day's news in song and recounting tales handed down from the time of Charlemange. A Trouba-Frank began and made many and various dour Academy was founded in Toulouse in mistakes with his accidentals. "I wish there 1320. Adam de la Hale, one of those were some rules for sharps and flats so medieval composers, wrote a sort of musical that I'd know when to play them," he said. play which was produced in 1285. Yet we "There are three simple rules. Get out are apt to think of music as something

at the end of the measure unless the note evolved in Italy, another group of musicians and poets were making similar ex-periments in France, but the people there said Frank. "I kept flatting them all had a great fondness for the ballet which became a part of the festivities of the court and had a strong influence on the later drama and opera.

lived in Paris where he became the favorite composer of the King, Louis XIV. The "The second rule is: 'An accidental does first French opera house was built in 1671 1803 and has been won by many eminent and affect notes in higher or lower octaves and many operas of Lully and Rameau, musicians. It gives to the winner four or parts'" mostly on Greek mythological stories, were years' travel and study in Italy. "You mean that the second G is not produced there. Then came operas written sharp, then, even if it is in the same meas- by Grétry, Auber, Halévy and Cherubini in any account of French music, but as he Then next, arithmetic we'll do. (pronounce Kay-ru-bee-ny). He was an is so well known to piano students it is Notes whole and half, and quarters three, French operas.

Instrumental music began to be de-

IT is not a long trip to France in these veloped aside from the opera in the sevendays, and it can be conveniently made from all parts of the world. But think of the keyboard instruments of those days were people who lived in by-gone centuries, when the clavecin and the harpsichord, the antraveling was a big adventure, yet went to cestors of our modern piano, and the composers, Rameau and Couperin, wrote for France early became a music center, and these instruments. They were also the the Abbott Alcuin wrote some commen-taries on Gregorian modes as long ago as Rameau who died in 1764, wrote a treatise the ninth century. Huchald in the tenth on harmony, and on account of it was con-

absorbed in opera, concerts of other kinds Then the Troubadours and Trouveres were becoming popular, largely through spread the art of secular music throughout the efforts of Gossec, a Belgian, who iden-



NOTRE DAME CATHEDRAL

The Conservatoire de Musique was Now, first, Pll hear their A, B, C's, founded in Paris in 1785 and many of the In the seventeenth century appeared the world's greatest musicians studied or with Middle C to untribe soun composer Lully who, though an Italian, taught under its roof. The famous Prix In every octave can be found. (pronounced pree) de Rome given by this music school has been in existence since And now we'll have some words to do,

Of course Chopin (1810-1849) belongs (pronninge Kay-th-bee-ny). He was ants 90 well known to pause students it.e.

Notes whole and bull, and quarters torce, other Italian who lived in Paris and word content taking who lived in Paris and word for an account of his life, look in your

Franch core al.

The production of the paris of the production of the (Continued on next page)



SEA RHYTHM

The waves of the ocean In rhythm flow on. They form, and They break, and They splash, and They're gone. And other waves follow Where waves formed before. The rhythm Of ages, The rhythm Of yore,

Playing School

By RENA IDELLA CARVER I love to play that I'm at school.

And I'm the teacher, big and firm, And everything is done by rule, And pupils make a grade each term.

I have ten pupils there, you see, That curved and strong must learn to stand:

Each pupil now you've guessed to be A finger on my little hand.

With Middle C to start the sound, While F, at left of three black keys,

Spelled on the key-board, just like this-"Efface," and "egg," and "baggage," too. So many that they should not miss.

A singing lesson now we'll take And slowly read our Do, Re, Mi's: Sopranos, perfect tones must make. While bases sing with greater ease.

Through language, now, the class must go And understand the words, so clear, Andante, dalce or presto, They'll learn them, subito, don't fear.

And now gymnastics, fast and light. On scales of A and F and D. So Bach or Mozart will sound bright With clean, clear runs in every key.

Some playtime we must have, each day, To skip, or jump, or run a race, Because, you see, that is the way For everything to have its place,

I have ten pupils smart, you see, And many things they have to learn. My Pupils, now, you know to be My fingers, learning all in turn.



PARIS OPERA HOUSE

JUNIOR ETUDE—(Continued)



Around the World in Music

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Cesar Franck, who died in 1890, though famous little melody called The Swan a Belgian, spent so many years in Paris comes in this "Carnival of Animals." as an organist and teacher at the Paris

The entire "Symphony" of Cesar Franck His great "Symphony in D minor" is a

general favorite today.

The list of outstanding French com-The list of outstanding French coses is played by the Philanepian Uncuestre supposers also includes Chabrier, (pronounce Victor 7500 and by the Paris Orthestra on Shab-ree-ay), Charpentier, (pronounce Columbia, 169. Ravels, "Bolero" comes on Shar-pon-te-ay), dindy (dra-dee), Faure Victor No. 7251 and his "Mother Goose (Fo-ray), Dukas (Da-kah), and the Shite," conducted by Damrosch, on Col-Claude Debussy (Day-bu-see) (1862-1918). Suite," condu-His works were considered the extreme in

neg-air, Poo-lonh).

music can be obtained through records, as and Reverie of Debussy. some of the most interesting being: Hymn may be made from these suggestions.

music history or see the Junior Etude for plecember, 1928, in the Little Biography and A2rc, which is on Victor, No. 20896; pretty prizes each month for the best and part of the paper, and must be reserved. From the mass to reserve the proper proper prizes each month for the best and corner of must be reserved. From the mass to reserve the proper proper prizes each month for the best and and corner of the paper, and must be reserved. From the mass to reserve the proper prizes each month for the best and and corner of must be reserved. From the mass to reserve the proper prizes each month for the best and and corner of must be reserved as the prizes each month for the best and corner of must be received at the Junior Etude Office, 172 and corner of must be received at the Junior Etude Office, 172 and corner of must be received at the Junior Etude Office, 172 and corner of must be received at the Junior Etude Office, 172 and corner of must be received at the Junior Etude Office, 172 and corner of must be received at the Junior Etude Office, 172 and corner of must be received at the Junior Etude Office, 172 and corner of must be received at the Junior Etude Office, 172 and corner of must be received at the Junior Etude Office, 172 and corner of must be received at the Junior Etude Office, 172 and corner of must be received at the Junior Etude Office, 172 and corner of must be received at the Junior Etude Office, 172 and corner of must be received at the Junior Etude Office, 172 and corner of must be received at the Junior Etude Office, 172 and corner of must be received at the Junior Etude Office, 172 and corner of must be received at the Junior Etude Office, 172 and corner of must be received at the Junior Etude Office, 172 and corner of must be received at the Junior Etude Office, 172 and corner of must be received at the Junior Corner, and the address and corner of the paper, and the corner, and the address and corner of the paper, and the corner of the paper and the corner of the paper and the proper Junior Of

equally popular. Then a little later comes Chopin is recorded on too many records whether a subscriber or not, may enter the Massenet (died in 1912), with the operas "Manon," "Thais," and "Le Jorgleur do more mention. Berlio: is on Victor No.
2053, and on Colombis, 07421D, Arias All contributions must bear the name and of the Notre Dame." the story of which is founded in "Faust" are on Victor 618, 7197 and age of the sender, in the upper left-hand sidered. on an old Troubadour legend; Saint-Saëns 19783. The Toreador Song from "Carmen" (died in 1921) with the opera "Samson is on Victor 8124 and the Habanera on and Delijah" and also many compositions 8001. "The Carnival of Animals," by Set No. 81, on Victor 7200 to 7202. The

as an organist and teacher as one the Conservatoire and had such a strong in fluence on French music that he belongs to France. He has been called the Franch Set No. 121. The "Violin Sonata" is on Set No. 121. The "Violin Sonata" is on Brahms, though for no apparent reason. Columbia, Set No. 158. Debussy's "Children's Corner" may be heard on Victor Nos. 7147 and 7148, and the "Festivals" is played by the Philadelphia Orchestra on

For your piano numbers you could play modernism when they first appeared, and his opera "Pélléas and Mélisande," written Couperin's Alarm Clock, and the Hen, on a story of Maeterlinck, made a sensa-tion, as it was so different from what peo-Gounod's "Bal d'enfants" is not very diffipole thought an opera should be.

Other modern names include Sate,
Ravel, Milhaul, Honegger, Pounder,
nounce Say-tee, Rah-vel, Meel-o, Honnew-air, Poo-loubh. A good idea of the progress of French Chopin, and the Arabesques, En Bateau,

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DEAR JUNIOR ETUDE:
After taking The Erude for over a year, anybody would surely want to belong to a music club. The belong to five South African clubs, The Patriot Children's Club, Weldon's Birthday Club, Wireless Children's Corner, Ourspan Circle, and the Sunday Times Chil Outspan Circle, and the Summy Times Christoffers's Corner.

I am very fond of music and am taking lessons. In my last examination I got 96 out of 100 marks, and you may be sure my reaches was pleased. Soon I am going in for

JUNIOR ETUDE CONTEST

music history or see the Junior Etude for of Charlemagne, said to have been sung by The JUNIOR ETUDE will award three corner, and the address in the upper right.

Competitors who do not comply with all All contributions must bear the name and of the above conditions will not be con-

Do Animals Like Music? (PRIZE WINNER)

(PRIZE WINNER)
I have a little turtle, who, i think, enjoys music. Every time any one plays the plants are plants and the plants of the boat of letter. I wanted to find out whiche he really came out fail of noise, so I rapped very loudly on the table, but there was the plants of th

als, like music.
ADELE S. WEISS (Age 14), New York.

Do Animals Like Music?

"Most animate to like must contain the most minus to like must. When I practice my music bessons, my cut, Silver Tip, from school, Silver Tip me at the door and followed me into the music room, I began around for my withelle. I bought I beared some one picking on it. The sound seemed do you think! I saw? Silver Tip had been at my untake strings. I tried to mil blind the strings. Silver Tip had broken my instrument. So I told him he could have it. the strings. Silver Tip had broken my instrument. So I told him he could have it. n I practice.
DOROTHY GAULDIN (Age 12), Virginia,

Do Animals Like Music? (PRIZE WINNER)

(PRIZE WINNER)
Some animals apparently are fond of some animals apparently are fond of some following and the following vally to like it. Marrha English (Age 14), Pennsylvania.

HONORABLE MENTION FOR MAY Essays

Helen Gibbs, Kath Lene Rev. Elizabeth Boli, Libra Wilson, Sara Helen Lee, Georgia Nerl, Ellen Wilson, Sara Helen Lee, Georgia Nerl, Ellen Wilson, Sara Helen Lee, Georgia Nerl, Ernestine Hunter, Catherine McLaughlin, Sacie Horgavian, Dolores Mofrow, Elicen Review, Sarah Ellen Schmidt, Sarah Ellen Schmidt, Sarah Ellen Stylen Sarah Ellen Schmidt, Beller Helper Helper

out of 100 marks, and you may be save my many marks. The state of the

Answers to May Puzzle:

Trombone Guitar Organ Banio Clarinet 7ither

PRITE WANNERS FOR MAY PHIZZER. JULIA ANN WILCOX (Age 9), West Virginia SHIRLEY II. FRIEDLANDER (Age 13), Penn

sylvania. Martin Barahl (Age 14), Michigan. HONORABLE MENTION FOR MAY PUZZLES:

Pricille Parisien, John Smith, Grac Col-ter, Seyr Erick, St. Marcow Sin, Lorothy Baker Theirar, Smith, Alice Mais-borothy Baker Theirar, Smith, Alice Mais-Jawarski, Mary Jame Marks, Marle Helfer, Hilda M. Anderson, Frances Mayer, Adels & Rudderow, June Sprague, Daphie Takack, Phyllis Harlow, Frances Steiner, Edise Ge-stafon, Frances Pechitoli, James Hossa, Jean

Musical Beheadings By E. MENDES

Behead "not fresh" and leave "a story. Behead "to believe" and leave "a tree. Behead "at no time" and leave "always." 4. Behead "to surprise greatly" and leave "a labyrinth"

5. Behead "an instant" and leave "a grain. 6. Behead "a second time" and leave "advantage."

The letters taken away spell a musical

DEAR JUNIOR ETUDE: Sometimes I learn pieces by myself and then when I go to my lesson my teacher calls it a test piece. What I must do in learning a test piece is to get correct fir gering, correct counting, correct phrasing correct notes. I like to learn new pieces

and surprise my teacher.

From your friend, Louise Leatherwood (Age 9), North Carolina.



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